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By BENJAMIN MARTIN.

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TO THE

MASTERS

OF

ENGLISH SCHOOLS,

AND

TUTORS of YOUTH

IN

PRIVATE FAMILIES,

IN

GREAT-BRITAIN and IRELAND.

GENTLEMEN,

AS the EDUCATION *of Youth*, is an Affair of the firſt and greateſt Concernment in Life, your Profeſſion ought to be eſteemed of the higheſt Merit, and yourſelves deſerving of the trueſt Honour. To your Judgment I ſubmit this ESSAY *towards facilitating the Knowledge of the Engliſh* LANGUAGE *and* SCIENCES; if it deſerves your Approbation, I ſhall hope for its kind Acceptance; and that it may be uſeful to your Pupils, as a proper *Succedaneum* to common Spelling-Books. This will afford me the greateſt Satisfaction and Pleaſure, and be eſteemed the higheſt Honour, by Gentlemen,

Your moſt reſpectful,

And humble Servant,

B. MARTIN.

THE PREFACE.

I HAVE long been perſuaded, that nothing has been ſo much wanted in our *Engliſh* Schools as an *Introduction to the Engliſh Language and Learning*; ſince common Experience but too much evinces how little our Youth underſtand of either, after the firſt ſeven Years of the cuſtomary Education. An *Engliſh Grammar-School*, is a Thing unheard of in our Nation; and it is a Notion that generally prevails, that in order to underſtand the *Engliſh* Language well, it is abſolutely neceſſary to be firſt of all initiated into thoſe of ancient *Rome* and *Greece*: But, though we grant a Perſon, ſkilled in theſe Tongues, will more thoroughly perceive the Beauty, Elegance, and Energy of the *Engliſh* Tongue, it will by no Means follow, that he cannot have a proper and grammatical Knowledge thereof, independant of them, or any other whatſoever—Our Language, compounded and irregular as it is, does ſtill admit of *Grammar*, and is ſubject to the *Rules of Conſtruction*, as much as any other. And this muſt be attended to by every one who propoſes to read, write, ſpeak, or underſtand his own Language, in the leaſt Degree of Perfection.

But *Grammar* is the only *one Thing* neceſſary; and were it to be found among our *Engliſh* Youth, (as very rarely it is,) it would, *alone*, be of little Service; for where is the great Advantage of knowing how to ſpeak, unleſs a Perſon knew what to ſay? And this brings me to conſider the Subject of *Reading* and *Diſcourſe*; and at the ſame Time, to obſerve, that nothing has been more neglected in *Engliſh Education*, though it be the moſt *eſſential Part*. And here I ſhall take the Liberty of aſſerting, *that nothing leſs than a General Knowledge of the Nature, firſt Principles, Subjects, Parts, and Intention of the uſeful*

uſeful Arts and Sciences, and the peculiar Diction, or Phraſeology belonging to each, can be ſufficient to anſwer this Purpoſe compleatly. This is a *ſelf-evident Poſition*; becauſe, without ſuch Knowledge, we cannot converſe with Men of Learning, we cannot underſtand Books of Science, nor can we read or write properly, and with a good Grace, as every one knows by common Experience, and the voluntary Confeſſion of ſuch as are ſenſible of the Deficiency.

Now ſo far have all our Plans of *Engliſh Education* been from this, that we have ſcarce any Thing like it in our Schools; for all our Reading-Plans there, have been confined to the *Primer*, *Spelling-Books*, *New-Teſtament*, and *Bible*; the two firſt for learning the *Letters* and *Spelling*, and the two laſt for a *Common Praxis*, or *Exerciſe of Reading*.

As to the *Common Spelling-Books* in the Schools, I ſhall only obſerve, that, as they propoſe nothing more than a *vulgar Method* of Spelling, and the Pronunciation of *Common* Words, they are adapted in general to anſwer that End pretty well; though I have found, by many Years Experience, that the uſual Method they all purſue of putting all thoſe Words together in Tables, that are accented on the ſame Syllable, is a very bad one; for, as it obliges the Child to accent ſome Words *all one Way*, and ſome *all another*, it makes it very difficult for him to accent any Words *at all out of his Book*, as not remembring to which Claſs they ſeverally belong, and having been uſed to no *general Rule*, or Method, independent of the Tables.

But what is moſt extraordinary in our vulgar Methods, of teaching to read in the Schools, is putting firſt the *New Teſtament*, and then the *Bible*, into the Hands of Children, to exerciſe their Abilities in this Reſpect; and when a Youth can mutter over a Chapter in the latter, full of hard Names, (as the Tenth of *Nehemiah* is the uſual *Teſt*) he is then reputed a notable Proficient, and repreſented to his Parents, as the *Captain of the School*. This is the general Method of Schools; and has prevailed from Time immemorial; though with the leaſt Reflection, it will appear to be every Way inſufficient, unnatural, and abſurd, and certainly the moſt *prophane*, if not *impious* Way that poſſibly could be thought of, for inſtructing Youth in the *Art of Reading*. And indeed, I know of no other Inſtance, that ſhews ſo plainly, how *callous* our Minds may be rendered by Cuſtom, and altogether inſenſible of Impreſſions from the moſt *intereſting* and *ſacred Principles* in Nature, *viz.* thoſe of RELIGION, and the HAPPINESS *of our Children.*

When we conſider the Books of the *New* and *Old Teſtament* as *Sacred Writings*, as containing the *Oracles of God*, as dictated by *Divine Inſpiration*, as fraught with the *higheſt Myſteries*, and as intended ſolely for the *Inſtruction, and Perfection of our Underſtanding* in the *Sublime Notions and Doctrines of Religion, and Revelation*; would it not appear an *amazing* Thing to any one but a *Chriſtian*, to ſee theſe Writings made the *vulgar Praxis*, the *common Theſis* of *puerile Erudition* to every Child, to every *ſenſeleſs Boy and Girl*, by every *old Woman* in *England?* Who does not know in what a religious and ſacred Eſtimation the *Books of Rituals and religious Myſteries* are held by *Pagans*; what a peculiar Veneration the *Koran* demands from the *Mahometans*; and how greatly the Writings of the *Old Teſtament* are revered, even by the *Jews* themſelves? Theſe all regard ſuch Writings as the *Archives of Heaven*, the *Pandects of Divine Revelation*, and therefore Sacred to the *Prieſts* alone, and become their Province to explain and teach to the common People. And even here *Children*, and all *without Underſtanding*, were never looked upon as intereſted in ſuch an Expoſition. Such an high Regard for the Sacred Name JEHOVAH, had the *Infidel Jews*, that they ſuffered no Man to pronounce it but the *High-Prieſt*, and him only *once in a Year*, when in the *Sanctum Sanctorum*. But in *Proteſtant-Schools*, how is not only That, but all the other *Sacred Names* of *God*, and *Jeſus Chriſt*, made the Subject of *childiſh Babling*, and *School-dame Bawling*, every Hour of the Day! How are thoſe *Scriptures of Truth*, thoſe *Written Laws of God*, (which God himſelf has ſo often enjoined us to *lay up in our Hearts*,) *torn to Pieces, and trampled under our Feet* while Children! How are thoſe Writings, which were intended to give the greateſt *Pleaſure and Solace* to *the Mind*, often made the Cauſe of *bodily Pain* and *Wretchedneſs* to Children! How are we *reproached* and *whipp'd* in our *Non-age*, for not being able to *read*, what ſhould only *merit us Praiſe* and *Eſteem* for *Underſtanding* when we are Men! And is it not extremely probable, that the *Book* we have ſo frequently bedrivelled, daubed, and pulled to Pieces at School, ſhould become the Object of our future Indifference, Contempt, or Averſion? And may not the *Grounds* of *Deiſm*, and *Infidelity* in general, be very reaſonably deduced from hence? And therefore, finally, may we not look upon this Cuſtom of learning Youth to read by the *Holy Bible* an *abſurd Profanation*, and the *moſt ſordid Abuſe* of the ſame?

Add to this, the *Inſufficiency* of ſuch a Method, to anſwer any ſuch End: Can a Child be ſuppoſed to *learn to read* by the *Teſtament* or *Bible*, where the Subject-Matter, and the Deſign of the Book are of quite a contrary Nature? Is it not very prepoſterous to learn to *read without Underſtanding*, thoſe very Books which require to be *read with* the *greateſt Underſtanding*? To pretend to acquire a Fa-a Faculty of *reading eaſily*, by Books, which of all others, require the greateſt *Art of Reading*, to be read at all well. But ſuch is the Effect of Cuſtom, and inveterate Uſage, and ſuch the Weakneſs of human Nature, that *we ſuffer our Bibles to be proſtituted unconcernedly* to a baſe and mercenary Intereſt, while we are perſuaded it redounds greatly to the Good of our Children, and that they are by ſuch a Method made *Chriſtians* and *Scholars* at once. The general Conſequence of all which, is, that when our Youth are grown up, they appear ſuch *hopeful Proficients*, that, whenever they read or indite, we ſeldom fail to *laugh*, if they belong to others, or *bluſh*, if they are our own.

As I have always looked on this Method with Abhorrence myſelf, I wondered it did not appear in the ſame Light to others; and conſequently, that among the numerous Writers on this important Subject, why none had entered his Proteſt againſt it, and endeavoured to rectify ſo great an Abuſe of our *Engliſh* Schools. Some indeed, of late, ſeem conſcious of its Inſufficiency, and have taken the laudable Pains to introduce a much better Method of initiating Children to read; and that is, by compoſing Leſſons conſiſting of Words of one, two, three, and more Syllables, by which they are very properly exerciſed in reading on puerile Subjects; and as this is the only Way they can be taught to read at all, theſe muſt be allowed the only uſeful *Spelling-books* now in our Schools, and will always be ſo, as they are founded on a neceſſary Plan.

But then, this is only a preliminary Article, or firſt Step towards the *Art of Reading* in the vulgar Ways; and much remains to compleat the extenſive *Plan of general and genuine Education*, viz. ſuch an one, as will enable a Perſon to *ſpeak*, *read*, and *write*, *well* and *judiciouſly*, on every Subject that comes in his Way. Now ſuch a Plan muſt conſiſt of three Parts. *Firſt*, that which may acquaint him with all the Words and technical Terms, peculiar to the Diction of every Art and Science, and by which he may know how to *divide* them in *Spelling*, and to *accent* them in *Pronunciation*; on this depends a juſt *Orthoepy*, or *Elegance of Expreſſion* in *Speaking*, or *Reading*.

The *Second Part* is that, by which the Youth muſt be inſtructed how to form, or conſtruct a Sentence from Words already known, in ſuch a natural and proper Manner as may fitly expreſs the Sentiments of his Mind in *Speaking* or *Writing*.

And the *Third Part* muſt conſiſt of a proper and ſufficient *Praxis*, for exerciſing the Scholar in the *Art of reading well*, on all Subjects indifferently.

And ſuch a *Plan of Engliſh Education* I have here attempted, and now humbly offer to the Public. The whole is therefore divided into three great Parts, viz. *A Spelling-Book of Arts and Sciences*; a compleat *Engliſh Grammar*; and a *brief Deſcription of each particular Science*, for a *General Praxis* of Reading well, that is, with Judgment and Underſtanding.

The SPELLING-BOOK I have divided into three Sections; in the firſt of which, I have collected all the Words of ſeveral Sciences, (ſuch as are moſt generally read, and make the more polite Part of Literature) which are properly accented with ſingle and double Accents; and diſpoſed in proper Tables, according to their different Number of Syllables; and not according to the *firſt*, *ſecond*, *third*, &c. *Syllables*, on which the Accent lies, as is the uſual Method, which I know to be a very bad one by many Years Experience. To this I have premiſed, what is neceſſary to the *Diſtinction of Letters*, the *Formation* of *Syllables*, the *Compoſition and Pronunciation of Words* in general; but this is the leaſt Part (if it may be properly ſaid to be *any Part at all*) of the *Art of Spelling*; for how can we ſuppoſe the Scholar can *learn to ſpell*, by Tables of Words already ſpelt to his Hand? The *Art of Spelling* conſiſts, in being able readily to divide, or reſolve any given Word into its proper Number of Syllables; nor can a Youth do this, who has not been inured to it by a gradual Practice, and conſequently the moſt eſſential Part of the Art of Spelling has been hitherto neglected and wanting.

To ſupply this Deficiency, the *Second Section* is added, in which the Words contained in the *Mathematical and Mechanical Sciences*, are ranged in proper Tables; I have made Choice of theſe Sciences, as they are higher in the *Syſtem* of *Learning* than thoſe of the *firſt Section*. The Words of this Section are not divided; but the Letters which terminate each Syallable in them, are appoſitely placed one after another upon the ſame Line with the Word, and in a proper Column by themſelves; by which Means, the Scholar will find it very eaſy to divide any Word of this Claſs into its proper Number of Syllables, by *Inſpection* only, and without a Tutor. Thus, by the Word *Parallelogram*, he ſees the Letters *a*, *l*, *e*, *o*, which ſhews, there are five Syllables, and that the firſt ends with *a*, the ſecond with *l*, the third with *e*, the fourth with *o*, and the fifth he knows of Courſe; and hence he can ſpell the Word as uſual very readily, thus, *Pa-ral-le-lo-gram*; but this is ſo obvious and eaſy to every Reader, that it can require no farther Explication.

When the Scholar is arrived thus far, it is preſumed, he will find himſelf able to ſpell any *Words* whatſover by the Aſſiſtance of the Common Rules only; and to exerciſe him herein, I have ſubjoined the *third Section*, containing the Alphabets of *Anatomy*, *Phyſic*, *Pharmacy*, and *Botany*, as theſe Sciences abound with the moſt learned and technical Words in our Language, moſt, or all of them of a *Latin* or *Greek Derivation*, but chiefly the latter. To theſe the Rules of *Diaſtaſis*, or True Spelling, are prefixed, with the Method of reſolving Compound Words, according to their proper *Etymology*.

After the Scholar is perfect in Spelling, the next Thing neceſſary, is the Art of diſpoſing theſe Words properly, in a Sentence, to expreſs any Thought or Sentiment of the Mind, and make it intelligible to another Perſon in Speaking, or Writing, and this is called GRAMMAR, which therefore compoſe the *Second Part* of this Work. As this is the moſt eſſential Part of *Engliſh* Education, I have taken the utmoſt Care to repreſent every Thing in a plain and familiar Manner

ner to his View, that relates to a juſt and genteel *Diction* for Youth, with Reſpect to both the great Parts of Expreſſion, *viz.* ORTHOEPY, and ORTHOGRAPHY. If the Scholar be duly inſtructed in this Part, he will have no Reaſon to be afraid to *ſpeak before*, or *write to* any Body. 'Tis true, there are many natural Accompliſhments neceſſary to form an *Orator*, beſides thoſe acquired by Art, but with theſe a *Grammarian* is not much concerned; his proper Buſineſs being the juſt *Conſtruction and Rationale of Language.* A great deal might here be ſaid, with Reſpect to the Neceſſity every *Engliſh Youth* is under of accompliſhing himſelf with the utmoſt Skill in the *Grammar of his own Tongue*; ſince in a *Gentleman*, it muſt be the higheſt *Opprobrium* not to be able to write or ſpeak *correctly*, and with *Propriety*, his *Native Language*, which he has been *twelve*, *fifteen*, or *twenty Years in learning.* And indeed, what ought to give us a more *ſenſible Concern*, than to obſerve the Reluctance with which young People attempt to write or ſpeak in Public, or even to write a Letter to their moſt intimate Friend? Nay, further, it is not ſeldom that we ſee a *Genius*

nius buried in Obſcurity, for not being able to communicate his excellent Sentiments in correct and proper Language; or, if they are prevailed on to write, they ſtill ſtand in Need of a Friend to *reviſe*, and make them *ſpeak Engliſh*.

But ſuppoſing a Perſon knows *how to ſpeak*, that is not ſufficient; he would make but an aukward Figure, if he did not know *what to ſay* at the ſame Time; 'tis but rare we find a Perſon can *ſpell well*, rarer yet, to find one that can *read well*; and ſtill more rare, to find one that can *underſtand* what he does *read*; therefore, the Third Part of this Work is added, for the Sake of ſuch as would be able to read well and judiciouſly on every Subject. In order to this, I have ſupplied him with a large *Praxis for univerſal Reading*, containing LESSONS on all the *Arts and Sciences* now in Uſe, and which ought to be known by every Perſon that makes the leaſt Pretenſion to a *liberal Education*; and theſe Leſſons are ſo contrived and deſigned, that the *Nature*, *Parts*, and *Purpoſes* of each Science, make the Subject of each; and all expreſſed in their peculiar *Phraſeology* reſpectively; ſo that a Perſon cannot read here, but he muſt underſtand at the ſame Time; he cannot underſtand, but he muſt in a great Meaſure be able to converſe with Mankind upon theſe Subjects, and in a proper Style and Diction. In ſhort, ſuch a *Puerile Encyclopædia* will be found of infinite Service, to form the Minds of Youth, and give them a Taſte for liberal Sciences, and a Diſpoſition to ſtudy them; for Knowledge always conciliates Affection to the Thing, as Ignorance produces Indifference and Averſion. A Man of Science is naturally generous, humane, and polite; his Company eaſy, uſeful, and eligible, and all his Actions tend to a general Good; but the barren, and uncultivated Mind ſhews the Man in a deplorable, and ſhocking Contraſt, ſuſceptible of any Thing that is bad. The Seeds of Science, therefore, ſhould be early ſown in the Minds of Youth; and Parents muſt be adjudged guilty of Inhumanity to their Children, when they neglect to give them a *Scientific Education.* Nothing can be more aſtoniſhing, than to ſee how anxious they are in amaſſing *Wealth* for them, and at the ſame Time, with what Indifference

ence and Inſenſibility they ſuffer the *wretched Poverty* of their Minds! One would think, the Education of Children ſhould be eſteemed the moſt important Affair of Life; ſince all our future Fortune depends upon it; yet this does not in the leaſt appear in our common Practice; we often ſee Children bred up without any Erudition at all; and though the Parents be in opulent Circumſtances; yet they appear *Niggards* in nothing ſo much as the little Learning they beſtow on their Children; if they purchaſe it, it muſt come very cheap; no Man is ſo ill paid as a *School-Maſter*; and indeed, this is the general Reaſon why our Children go ſo long, and improve ſo little; and it would be a much more reputable, as well as ſucceſsful Way, to pay a greater Price, that the Maſter might attend on a leſs Number, and diſpatch them in a much ſhorter Time. I know what it is to learn and to teach, and am well aſſured, that much more uſeful and ſolid Learning might be attained in half the Time that our Youth ſpend at Schools, if a better Method were taken and encouraged. I have endeavoured what I can towards it in a Dictionary, and this *Eſſay on a New Plan* *of Engliſh Education*; the former, I have the Pleaſure to find, meets with Approbation and Preference from the beſt Judges; and I have little Doubt concerning the Succeſs of the preſent Undertaking; ſince one Thing I am very clear in, viz. *that they who can read this ſmall Treatiſe, may eaſily read any other*; and not only *read*, but *read with Judgment and Underſtanding alſo*, which is the principal Thing of all, and moſt wanted.

The Work is conducted in ſuch a Manner, as not only to be adapted to the *public Uſe of Schools*, but alſo to the private Uſe of young Gentlemen and Ladies in Families; as there are ſufficient Inſtructions for the due Underſtanding of every Part. I know, in ſhort, of nothing farther that can be done, but compiling a Body of the Arts and Sciences at large, which perhaps, may in Time appear.

SPEL-

A SPELLING BOOK OF ARTS and SCIENCES.

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Containing the ALPHABETS.

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II. *Of* PHILOLOGY. IV. *Of* PHILOSOPHY.

With the Rules of ORTHOEPY, *or true Pronunciation.*

BEFORE I give the Rules of Pronunciation, I ſhall juſt obſerve, that in the Alphabet of Letters, we diſtinguiſh two Sorts, viz. *Vowels*, and *Conſonants*; a VOWEL is a diſtinct and perfect Sound of itſelf; and of theſe we have Five, viz. *a*, *e*, *i*, *o*, *u*; and to theſe is uſually added *y*.

All the other Letters are call'd *Conſonants*; and here we diſtinguiſh two Sorts, *Mutes*, and *Semi-Vowels*; the *Mutes* are *b*, *c*, *d*, *g*, *j*, *p*, *q*, *t*, *v*; and are thus named, becauſe they cannot be pronounced without the Addition of a Vowel; as, *be*, *cee*, *dee*, &c. the *Semi-Vowels* are, *f*, *l*, *m*, *n*, *r*, *ſ*, *x*, *z*, ſo called, as yielding an imperfect Sound of themſelves; but in this I think there ſeems to be a Miſtake, as they cannot be ſounded at all without a Vowel prefix'd; as, *ef*, *el*, *em*, &c.

Of theſe *Semi-Vowels*, Four are call'd *Liquids*, viz. *l*, *m*, *n*, *r*; becauſe they *flow* very ſmoothly after a *Mute* in a Syllable; as in *glide*, *ſmile*, *gnaw*, *brute*; but they can't be ſounded before a *Mute*, if a Vowel follow, as *rpo*, *ldi*, *mtu*, &c.

CONSONANTS are alſo diſtinguiſhed into *Single* and *Double*. The Single, as *b*, *c*, *d*, *f*, &c. have but one ſimple Sound; whereas the double or rather complex *Conſonants*, as *w*, *x*, *z*, have plainly the Sound of two or more ſingle ones in one; thus *w* is a Compound of *v v*; *x* is compounded of *ecs*, or *cs*; thus *vex* ſounds *vecs*; and *z* has nearly the double Sound *ds*; as *Blaze* ſounds *Bladſe*; *Zion*, *dſion*, &c.

Of the VOWELS are form'd *Diphthongs*, or *Pairs*; as *au*, *eo*, *iu*, &c. or *Triphthongs*, of three; as *eau*, *ieu*, &c. A *Dipthong* is *proper*, when both *Vowels* are pronounced, as *ai*, in *fair*; *au*, in *Laud*; *ee*, in *Seed*; *oo* in *Food*; *oi* in *void*, &c. or improper, when only one is ſounded, as the *e* in *ea*, *Tea*; the *i* in *ie*, *Fiend*; the *u* in *eu* *Eunuch*, *&c.*

Of the Letters in general are form'd SYLLABLES; a *Syllable* is a *compleat Sound*, *or Expreſſion of one or more Letters in the ſame Breath* or *Tone*; as, *a*, *ve*, *nue*; *o*, *ri*, *ent*; and theſe, variouſly compounded, make all the different Kinds of *Words* in any Language; thus the above connected makes the Words *A-ve-nue*, *O-ri-ent*, of *three Syllables* each.

A WORD, therefore, which expreſſes the Name, Action, Quality, or Manner of a Thing, is nothing more than an Aſſemblage of Letters in Syllables. And if the Word conſiſt of *one Syllable only* it is called a *Monoſyllable* Word, as *make*, *true*, *good*, &c. if of two *Syllables*, it is call'd a *Diſſyllable*, as *e-ven*, *on-ly*, *wa-ter*, &c. All other Words are call'd *Polyſyllables*. And the Art of reſolving Words into their true Number of Syllables, and in a juſt Manner, is call'd DIASTASIS, or the *Art of Spelling*; of which I ſhall give the Rules hereafter.

At Preſent, I ſhall give the Rules for the right Pronunciation of Letters and Syllables, into which the Words ſtand divided in the following Tables of Arts and Sciences.

RULE I. The final *(e)* lengthens the Sound of the foregoing Vowel, as in *Can*, *Cane*; *Bed*, *Bede*; *Pip*, *Pipe*; *Rob*, *Robe*; *Tun*, *Tune*.

RULE II. The final *(e)* in Words ending in *(re)* is ſounded before the *(r)* like *u*; as *Fire*, *Fi-ur*, *Deſire*, *Deſi-ur*; *Maſſacre*, *Maſſa-cur*; *Lucre*, *Lu-cur*; *Maugre*, *Mau-gur*.

RULE III. The *Latin* Dipthongs, *æ*, *œ*, are ſounded like *(e)*. As, *Cæſar*, *Ceſar*; *Phœbus*, *Phebus*; *Ætna*, *Etna*; *Oeconomy*, *Economy*.

RULE IV. Alſo the *Engliſh* improper Dipthongs, *ea*, *eo*, and *eu*, *ue* ſound only the *e* and *u*; as *Tea*, *Te*; *Yeoman*, *Yeman*; *Feoffee*, *Feffee*; *Eunuch*, *Unuch*; *due*, *du*; *true*, *tru*, &c. ſometimes *eo* ſounds like *ee*; as in *People*, *Peeple*; *Feodary*, *Feedary*. Alſo *ea* has the ſame Sound in *Fear*, *near*, *appear*, &c.

RULE V. The Dipthong *(ie)* is ſounded like *(e)* in *Cieling*; like *(ee)* in *Field*; and always like *(y)* at the End of Words as *lie*, *ſignifie*; and *ei* is ſounded like *(e)* in *Receipt*, *Deceit*; and ſometimes like *(ai)* as in *Reign*, *feign*, &c.

RULE VI. The Dipthong *(œ)* at the End of Words, ſounds like *(o)* as in *Toe*, *Foe*, *Doe*, *Sloe*, &c.

RULE VII. The Tripthong *(eau)* ſounds like (*o*) in *Beau*, *Jet d'eau.* (*ieu*) ſounds like (*u*) in *Lieu*, *Adieu*, and ſuch other *French* Words.

RULE VIII. The Sound of *(c)* is hard before the Vowels *a*, *o*, *u*, as in *Cup*, *Cold*, *Call.* And ſometimes before (*h*) as in *Chart*, *Chord*, *Cholic*; and before (*l*) and (*r*) as in *clear*, *creep*. It is otherwiſe generally ſoft; as *City*, *Cell*, *Cyder*, *Chuſe*, *Child*, *Choſen*, &c.

RULE IX. In *French* Words (*ch*) is ſounded like (*ſh*) and the Vowel (*i*) like (*ee*); as in *Chagrin*, *Shagreen*; *Machine*, *Maſheen*; *Chevalier*, *Shevaleer*. And ſometimes like (*qu*) as in *Choir*, *Quire*.

RULE X. The Sound of (*g*) is hard before *a*, *o*, *u*, *l*, *r*, as in *Gall*, *Go*, *Gun*, *Glean*, *Grope*, before (*ui*) it is always hard as, in *Guilt*, *Guild-hall*; alſo before (*h*) as in *Gheſs*, *Ghent*, *Ghoſt*; ſometimes before (*i*) as in *Gibbons*, *Gibberiſh*. It is generally hard before (*e*) as in *get*, *Anger*, *longer*, *gear*, *geld*, except in *Latin* Words, as *Genus*, *Gendor*, *generate*, *gentle*, *generous*; and in ſome *Greek* ones, as *Geometry*, *Geocentric*, *Genealogy*, &c. Two *gg*'s are always hard; as *dogged*, *Dagger*, *aggravate*, *exaggerate*, &c.

RULE XI. The Sound of (*g*) when ſoft, before (*a*), (*o*), (*u*), is always expreſſed by the Conſonant, or long (*j*) *Jay*, *Joy*, *Jude.*

RULE XII. The Letter (*h*) has a proper Sound in moſt Words, as *Heat*, *Hand*, *Howl*, *Hue*, *Hyde.* But in ſome it is nearly ſilent; as *Honour*, *Hour*, *Rhetoric*, *Rhine*, &c.

RULE XIII. In any Part of a Word, the Sound of (*ph*) is (*f*); as *Philoſophy*, *Paragraph*, *Phlegm*; Alſo at the End of Words (*gh*) has the Sound of (*f*); as in *Cough*, *Laugh*, *enough*, &c.

RULE XIV. The hard Sound of (*c*) before (*i*) and (*c*) is expreſſed by (*k*); as, *Cit*, *Kit*; *Cent*, *Kent*, &c. This Letter is placed before no Conſonant but (*n*) and is there often ſilent; as *Knave*, *know*, *Knack*, &c.

RULE XV. The Sound of (*qu*) at the End of our *French* Words is like (*k*); as in *Riſque*, *Antique*, *Oblique*, *Barque*, *Cinque*, &c.

RULE XVI. The Syllable (*ti*) and (*ci*), if followed by a Vowel, ſound like (*ſi*) or (*ſhi*); as in *Fiction*, *Condition*, *Logician*, *Muſician*.

RULE XVII. When (*cc*) occurs, the firſt is hard like (*k*) the other ſoft like (*s*); thus, *Siccity* ſounds *Sikſity*; *Flaccid*, *Flakſid*, &c.

RULE XVIII. The Letter (*p*) is not pronounced at the Beginning of Syllables before (*s*) and (*t*) as *Pſalm* ſounds *Salm*; *Pſeudo*; *Pſoas*; *Ptarmics*; *Ptolomy*; *Phthiſic*; *Phthartics*; which are all Words of *Greek Derivation*.

RULE XIX. In the final Syllables (*ble*), (*cle*), (*ple*), &c. the (*e*) is ſounded obſcurely before the (*l*); as *able*, *Article*, *Principle*, &c.

RULE XX. In foreign Words the Final (*e*) makes a diſtinct Syllable, as in *Maur-re*, *Eu-ni-ce*, *Plo-ce*, *Hy-dro-ce-le*, *A-po-ſtro-phe*, *Si-mi-le*, &c.

RULE XXI. In *Greek* compound Words ending in (*oid*) or *oides*; the (*oi*) is not a Dipthong; thus, *Cycloid*, *Ciſſoid*, *Choroides*, &c. are to be pronounced thus, *Cy-clo-id*, *Ciſ-ſo-id*, *Cho-ro-i-des*, &c.

RULE XXII. In *Greek* proper Names (*eu*) is a proper *Dipthong*, and muſt not be divided in Pronouncing; as, *Atreus*, *Smyntheus*, *Ceneus*, *Theſeus*, &c. are all but two Syllable Words.

CHAP. I.

Words of One Syllable.

THEOLOGY.

Chriſm
Chriſt
Dean
Grace
Hymn
Jews
Nymph
Pope
Preach
Pſalm
Rite
Schiſm
Soul
Theme
Tribe
Type
Zeal.

PHILOLOGY.

Hymn
Mutes
Name
Noun
Rhyme
Scene
Scenes
School
Scribe
Tenſe
Trope
Verb
Verſe

MYTHOLOGY.

Baal
Bel
Fates
Fauns
Jove
Mars
Nox
Nymphs
Ops
Pan
Pax
Sol
Sphinx
Styx
Sun

PHILOSOPHY.

Air
Branch
Brutes
Cauſe
Chalk
Chaſm
Chyle
Cloud
Fate
Flame
Form
Glebe
Globe
Guſt
Juice
Light
Mine
Mixt
Mode
Muſe
Pain
Pores

Prone
Pulſe
Rare
Sage
Senſe
Sound
Space
Sperm
Spiſs
Surge
Tenſe
Tube
Tune
Void.

COSMOGRAPHY.

Arch
Ark
Back
Bay
Bear
Cape
Cor
Day
Earth
Globe
Great
Gulph
Height
Hour
Iſle
Limb
Map
Mars
Mean
Month
Moon
Nodes
Orb
Place
Right
Scheme
Signs
Sol
South
Sphere
Stars
Sun
Time
Trine
True
Year
Zone

ARITHMETIC.

Cube
Groſs
Like
Prime
Root
Rule
Square
Surd
Terms

GEOMETRY.

Arch
Arc
Brect
Ci-ſence
thics
Charts
Chord
Cone
Coure
Crown
Cube
Guage
Hour
Legs
Like
Limb
Line
Log
Lunes
Mean
Plain
Plan
Plane
Point
Pole
Prime
Priſm
Pure
Rhomb
Right
Ring
Rod
Rood
Rumb
Scale
Scheme
Sine
Sphere
Square
Style
Term

ME-

MECHANICS.

Crown
Curve
Frame
Orb
Perch
Plane
Plumb
Scale
Screw
Scrue
Spring
Square
Swing
Wedge

ARCHITECTURE.

Band
Baſe
Bead
Beam
Bed
Brace
Breaſt
Crown
Dome
Drip
Dye
Die
Eaves
Face
Freeſe
Freeze
Front
Fuſt
Gorge
Hip
Hips
Iſles
Liſt
Niche
Nice
Orle
Peers
Plat
Plinth
Plinthe
Quoins
Scrowles
Scrolls

ANATOMY.

Bile
Blood
Bones
Brain
Breaſts
Calx
Caul
Chyle
Cor
Death
Falx
Gland
Glans
Grume
Hair
Head
Heart
Lobe
Lungs
Mons
Mouth
Nails
Nerve
Noſe
Parts
Pes
Phlegm
Pulſe
Ribs
Skin
Skull
Splen
Teeth
Toes
Tongue
Valves
Vas
White
Wriſt

PHYSIC.

Death
Doſe
Flux
Gout
Grume
Heart
Pain
Piles
Probe
Pulſe
Pus
Rheum

Rhithm
Spaſm
Zone

PHARMACY.

Drachm
Dram
Form
Gums
Lute
Mace
Muſk
Myrrh
Pills
Steel

BOTANY.

Bark
Bulb
Chives
Down
Fruit
Gems
Grain
Graſs
Juice
Leaves
Lobe
Moſs
Plant
Root
Sap
Seed
Shrub
Sponge
Stalk
Style
Trees
Trunk
Tube
Whirl.

CHAP. II.

Words of Two Syllables.

THEOLOGY.

Ad-orè
Anˋ-gels
Aſ-ſènt
Bapˋ-tiſm
Biˋ-ble
Canˋ-dour
Can″-on
Cenˋ-ſures
Chapˋ-ter
Chri‶-ſoms
Cla‶-mour
Clerˋ-gy
Colˋ-lects
Colˋ-lege
Conˋ-clave
Conˋ-cord
Counˋ-cil
Cuˋ-rate
Deà-con
De-creè
Dè-iſm
Dè-iſt
De‶-luge
De-ſpair
Di-vòrce
Docˋ-tor
Docˋ-trine
Dogˋ-ma
Druˋ-ids
E-lecˋt
Eſˋ-ſence
Eˋ-thics
Ethˋ-nic
Fanˋ-taſm
Fanˋ-tome
Ferˋ-vent
Ferˋ-vour
Flaˋ-grant
Fù-ture
Genˋ-tiles
Glò-ry
Gno″-ſtics
Go″-ſpel
Ha-rằngue
Heà-then
Hè-brew
Horˋ-rour
Iˋ-dol

Jewˋ-iſh
Im-mènſe
Im-mèrge
Im-mèrſe
Im-plòre
Inˋ-cenſe
In-dùlge
In-ſpirˋe
In-terˋ
In-vòke
Jùdg-ment
Ju‶-ſtice
Lecˋ-ture
Lè-gend
Lè-vite
Lòl-lards
Mamˋ-mon
Marˋ-tyr
Maù-met
Merˋ-cy
Me‶-rit
Mìſ-ſal
Monˋk-iſh
Mo‶-ral
Morˋ-tal
Mùf-ti
My‶-ſtic
Necˋ-tar
Ni-cène
O-bèy
Ob-ſcùre
Ob-ſtrùct
Of-feˋnce
Oˋf-fice
O‶-ral
Orˋ-der
Or-dàin
Orˋ-phans
Pæˋ-an
Pà-gan
Pà-god
Pà-piſt
Pà-piſm
Parˋ-don
Parˋ-ſon
Parˋ-ty
Pasˋ chal
Pasˋ-cha
Pà-ſtor
Perˋ-ſons
Phanˋ-tom
Piˋ-ous
Pi‶-ty
Ponˋ-tif
Popè-dom
Prayˋ-er
Prè-bend
Prè-cept
Prè-ſence
Priesˋt-hood
Prì-mate
Prì-or
Pro-fâne
Pro‶-miſe
Pro″-phet
Pro″-ſtrate
Pro″-verbs
Psàlm-iſt
Psàl-ter
Pùl-pit
Pù-rim
Pyˋ-thon
Quà-kers
Ràb-bi
Ràb-bin
Ranˋ-ſom
Rapˋ-ture
Re-clàim
Recˋ-tor
Re-deèm
Re-forˋm
Re-mìſs
Re-morˋſe
Re-pènt
Re-tràct
Ri″-gid
Rò-man
Rù-bric
Sàb-bath
Sancˋ-tum
Sà-tan
Scàn-dal
Scripˋ-tures
Se-dùce
Sè-lah
Serˋ-mon
Serˋ-vice
Sexˋ-ton
Shè-kel
Shì-lo
Sin-cère
Sò-ber
So″-lemn
Sorˋ-bonn
Spi‶-rit
Sponˋ-ſor
Su-prème
Symˋ-bol
Sy‶-nod
Sy‶-ſtem
Ta‶-lent

Tarˋ-gum
Temˋ-ple
Temptˋ-er
Thoˋ-miſts
Thumˋ-mim
Tranſ-grèſs
Tranſ-làte
Transˋ-port
Turˋ-ciſm
Vè-ſtry
Viˋˋ-car
Verˋ-tue
Virˋ-tues
Vi″-ſit
Uˋ-rim
Zeà-lot
Zealˋ-ous.

PHILOLOGY.

Acˋ-cent
A-cùte
Adˋ-verb
Aˋ-pore
Apˋ-tote
Cà-dence
Chò-rus
Clàſ-ſics
Coˋ-lon
Comˋ-ma
Com-pàre
Comˋ-plex
Com-pòſe
Con-crète
Crà-ſis
Criˋˋ-tic
Cri″-tics
Dacˋ-tyle
Dà-tive
De-claìm
De-clinè
Dipˋ-thong
Dipˋ-tote
Diſ-courˋſe
Di-ſpùte
Diˋˋ-ſtich
Draˋˋ-ma
Ecˋ-logue
Eˋˋ-pic
Eˋˋ-pics
Epˋ-ode
Fiˋˋ-gure
Floˋˋ-rid
Fù-ture
Genˋ-der
Gramˋ-mar
Hu-màne
Hyˋ-phen
Jarˋ-gon
Jè-june
In-vènt
Lanˋ-guage
Laˋˋ-tin
Letˋ-ters
Lì-bel
Linˋ-guiſt
Liˋˋ-quids
Lyˋ-ric
Meˋˋ-thod
Mè-tre
Mi″-mic
Motˋ-to
Neù-ter
Numˋ-ber
Oˋb-it
Ob-liquè
Peˋˋ-dant
Perˋ-ſons
Pluˋ-ral
Pò-em
Pò-et
Poì-nant
Po-lìte
Postˋ-ſcript
Pò-ſey
Praxˋ-is
Prè-cept
Preˋˋ-face
Preˋˋ-ſent
Prò-em
Prò-logue
Prò-noun
Pro″-per
Pro″-verb
Rà-dix
Ro-mànce
Rù-ral
Sapˋ-phic
Sarˋ-caſm
Sà-tyr
Scè-nic
Schò-lar
Scì-ence
Senˋ-tence
Serˋ-mon
Sponˋ-dee
Sù-pines
Synˋ-tax
Thè-ſis
Tì-tle
Tmè-ſis

To″-pics
Trà-gic
Tranſ-pòſe
Tripˋ-tote
Tro-chèe
Verˋ-bal
Ver-bòſe
Voˋˋ-lume
Vowˋ-el
Uſhˋ-er
Zeugˋ-ma

MYTHOLOGY.

Æˋ-don
Ælˋ-lo
Aˋ-jax
Amˋ-mon
Aˋ-pis
Arˋ-gus
Atˋ-las
Bacˋ-chus
Batˋ-tus
Bè-lus
Bronˋ-tes
Cà-cus
Cadˋ-mus
Cæˋ-nis
Cà-ſtor
Cenˋ-taurs
Cè-res
Cè-yx
Chà-ron
Chlò-ris
Chì-ron
Cìr-ce
Clì-o
Clò-tho
Cù-pid
Cyˋ-clops
Cyˋ-pris
Cyˋ-re
Dæˋ-mon
Dapˋh-ne
Deˋ-los
Dì-ræ
Dò-ris
Eˋ-cho
Flà-men
Flò-ra
Forˋ-nax
Galˋ-li
Giˋ-ants
Glaù-cus
Golˋ-den
Gorˋ-gons
Grà-ces
Gyˋ-ges
Hà-des
Hàr-pies
Hè-be
Herˋ-mes
Hè-roes
Heˋˋ-ſper
Hipˋ-pe
Hò-rus
Hò-ræ
Hyˋ-as
Hyˋ-las
Hyˋ-men
Jà-nus
Jà-ſon
Iˋ-no
Iˋ-o
Iˋ-phis
Iˋ-ris
Iˋ-ſis
Iˋ-tys
Judˋ-ges
Jù-no
Là-res
Lè-da
Lè-næ
Lè-the
Lò-tis
Lù-na
Mà-nes
Mà-vors
Memˋ-non
Mè-na
Menˋ-tha
Mè-tra
Mì-das
Mì-nos
Mò-mus
Morˋ-ta
Mù-ſes
Myrˋ-rha
Naì-ades
Nepˋ-tune
Neſˋ-ſus
Nì-nus
Niſˋ-ſus
Nò-na
Nymˋ-phæ
Oˋ-pis
Orˋ-cus
Pœˋ-an
Pà-les
Pal-las
Parˋ-cæ

Pà-ris
Pà-vor
Perˋ-dix
Perˋ-ſeus
Phœˋ-dra
Phœˋ-bus
Pì-tho
Pleì-ades
Plà-to
Plù-to
Plù-tus
Pœˋ-na
Polˋ-lux
Prò-teus
Pygˋ-mies
Pyrˋ-rha
Pyˋ-thon
Quì-es
Rè-mus
Rhè-a
Sà-lus
Sà-tyrs
Sà-turn
Scylˋ-la
Somˋ-nus
Stà-ta
Sthè-no
Suà-da
Syˋ-rens
Syˋ-rinx
Terˋ-cus
Tè-thys
Thè-ſeus
Thisˋ-be
Tì-tans
Trì-ton
Tyˋ-phon
Vè-nus
Veˋˋ-ſper
Veˋˋ-ſta
Virˋ-tus
Vùl-can
Xanˋ-thus

PHILOSOPHY.

A-byˋſs
A-cerˋb
Aˋ-cid
Aˋ-cids
Adˋ-der
A-dèpts
Ad-herè
Æˋ-ther
Af-flùx
Aˋ-læ
Alˋ-gid
Alˋ-mond
Antˋ-lers
A″-pex
Arˋ bor
Arˋ-dor
Arˋ-gil
Aˋ-tom
Aˋ-zure
Bo″-dy
Brà-ſil
Brù-tal
Butˋ-ter
Cal-cinè
Cà lid
Calˋ-lous
Calˋ-low
Ca-ninè
Carˋ-noſe
Caˋˋ-ſtrate
Caˋˋ-vern
Caù-ſal
Caù-ſtic
Caù-ſtics
Cè-ruſs
Chà-os
Cho″-ler
Co-hère
Coˋˋ-lour
Coˋˋ-met
Comˋ-plex
Con-crète
Con-geàl
Conˋ-tact
Conˋ-vex
Cor-roˋde
Crù-ral
Deˋˋ-luge
De-ſcènt
Deˋˋ-ſert
Diſ-crète
Diˋˋ-ſtance
Dì-verſe
Ducˋ-til
Ecˋ-cho
Ef-feˋct
Eˋf-flux
Eˋ-greſs
Ex-hàle
Ex-panˋſe
Ex-pirè
Ex-trème
Fanˋ-taſm
Fà-tal
Fer-mènt

Ferˋ-tile
Fì-bres
Fì-brous
Fiˋˋ-gure
Fì-nal
Fì-nite
Fiſ-ſure
Flacˋ-cid
Flà-tus
Flexˋ-ure
Floˋˋ-rid
Flù-id
Founˋ-tain
Flà-grant
Frù-men
Fùl-gid
Funˋ-gous
Fù-ſile
Gè-lid
Gè-nus
Gerˋ-mins
Giˋb-boſe
Gibˋ-bous
Glè-bous
Glò-bule
Haˋˋ-bit
Hà-lo's
Horˋ-rid
Horˋ-rour
Hù-mid
Hù-mour
Igˋ-nis
Im-mènſe
Imˋ-pulſe
Inˋ-nate
Inˋ-ſect
Inˋ-ſtinct

In-tenſè
Junˋc-ture
Là-tent
Lè-o
Leò-pard
Liˋˋ-mit
Liˋˋ quid
Lù-cid
Lymˋ-pha
Mà-did
Magˋ-net
Ma-rinè
Maˋˋ-trix
Matˋ-ter
Meˋˋ-tals
Mixˋ-ture
Moì ſture
Mon-ſòons
Monˋ-ſter
Morˋ-tal
Mò-tive
Mounˋ-tain
Munˋ-dane
Nà-ture
Nì-tre
Nì-trous
Nò-doſe
Nò-dous
Nurˋ-ture
Ob-liquè
Oc cùlt
Oˋ-dour
O-pàque
Opˋ-tic
Orˋ-gan
Pasˋ-ſive
Phyˋˋ-ſics

Plaˋˋ-ſtic
Plà-to
Plè-niſt
Pò-rous
Prèſ-ſure
Proˋˋ-blem
Punˋ-gent
Raˋˋ-pid
Rè-al
Reà-ſon
Rè-flux
Re-fract
Rè-greſs
Re-làx
Re-sìſt
Re-ſpìre
Rì-gor
Riˋˋ-ver
Roˋˋ-ſin
Rupˋ-ture
Ruˋ-ral
Saˋˋ-line
Sà-pid
Sà-por
Sa″-vage
Sà-vour
Scà-brous
Scèp-tics
Sci-ence
Serˋ-pent
Sìm-ple
Sì-nus
Soˋˋ-lid
Somˋ-nus
Spiˋˋ-rit
Splenˋ-dor
Stagˋ-nant

Stagˋ-nate
Stràta
Strucˋ-ture
Sùb-ject
Sùb-ſtance
Sùb-tile
Sùl-phur
Surˋ-face
Sù-ture
Sy"-ſtem
Tacˋ-tile
Terˋ-rour
Texˋ-ture
Tò-paz
Torˋ-rent
Tù-mour
Turˋ-gid
Va"-pour
Ve"-nom
Verˋ-dant
Verˋ-dure }
Verˋ-dour }
Vi"-ſcid
Vi"-ſcous
Vì-tal
U-nìte
Vò-cal
Vorˋ-tex
Uˋ-rine
Uˋ-vid
Vùl-pine
Vùl-ture
Zè-us

CHAP. III.

Words of Three Syllables.

THEOLOGY.

Acˋ-ci-dents
A-dò-nai
An-ti-chriſt
A-po"-ſtle
Arch-àn-gel
Arch-bì-ſhop
Arˋ-ti-cle
Aˋ-the-iſt
A"-va-rice
Au-thèn-tic
Be"-ne-fice
Bi"-ga-my
Bi"-go-tiſm
Blà-ſphe-my
Ca" ba-la
Ca"-ba-liſt
Calˋ-vi-niſm
Ca"-lum-ny
Ca"-no-nize
Càn-ti-cles
Ca"-pi-tal
Ca"-ra-van
Carˋ-di-nal
Carˋ-me-lites
Ca"-te-chize
Ca-thè-dral
Cà-tho-lic
Ce-le"-ſtines
Cha"-ri-ty
Che"-ru-bims
Chi"-li-aſts
Chri"-ſti-ans
Cir-cum-vènt
Clè-men-cy
Colˋ-lo-quy
Com-manˋd-ment
Conˋ-cu-bine
Conˋ-ſtan-cy
Corˋ-po-ral
Co"-ve-nant
Dè-ca-logue
De-crè-tals
De"-di-cate
Dè-i-ty
De"-ſti-ny
Dig"-ni-ty
Dì-o-ceſs
Di-ſcì-ple
Di"-ſci-pline
Diſ-ſenˋ-ter
Do"-cu-ment
Dogˋ-ma tiſt
Dogˋ-ma-tize
Do"-na-tiſts
E"-pi-cure

E-pi‶-ſtle
E-pisˋt-ler
E‶-pi-taph
E-tèr-nal
Eˋ-ter-nize
Eù-cha-riſt
Exˋ-e-quies
Exˋ-or-ciſm
Exˋ-or-ciſt
Exˋ-or-ciſe
Exˋ-pi-ate
Exˋ-ta-cy
Exˋ-ta‶-tic
Falˋ-li-ble
Fa‶-mi-liſt
Fa-na‶-tic
Fan-ta‶-ſtic
Ferˋ-ven-cy
Fe‶-ſti-val
Forˋ-ma-liſt
Funˋc-ti-on
Fù-ne-ral
Ge‶-ne-ſis
Genˋ-ti-liſm
Ge‶-nu-ine
Grà-ci-ous
Heà-then-iſm
Hè-bra-iſm
Hèl-le-niſt
Ho‶-lo-cauſt
Ho‶-mi-ly
Hù-go-nots
Ho-ſanˋ-na
Hy‶-po-crite
Janˋ-ſe-niſm
Je‶-ſu-its
Im-morˋ-tal
Imˋ-pi-ous
Im-porˋ-tance
Im-po‶-ſtor
Im-po‶-ſture
Imˋ-pre-cate
In-dùl-gence
Inˋ-fa-mous
Inˋ-fa-my
In-fèr-nal
Inˋ-fi-del
In-hè-rent
Inˋ-no-cence
Inˋ-no-vate
Inˋ-ſti-tutes
In-tèr-pret
In-tèr-ment
Jù-bi-lee
Jù-da-ize
Ju‶-ſti-fy
Lecˋ-tu-rer
Li‶-ber-tine
Li‶-ber-tines
Li‶-tur-gy
Lù-ci-fer
Lù-the-rans
Mà-ho-met
Ma‶-jes-ty
Ma-lìg-nant
Ma-ni-chèes
Marˋ-ri-age
Marˋ-tyr-dom
Maù-me-try
Me‶-lo-dy
Meſ-si-ah
Mi‶-ni-ſter
Mi‶-ni-ſtry
Mi‶-ra-cle
Mi‶-ſe-ry
Mìſ-ſi-on
Mo-nà-ſtic
Monˋ-ta-niſts
Mo‶-ra-liſt
Mo‶-ra-lize
Mo-sà-ic
Mùſ-ſul-man
My‶-ſta-gogue
Na-za-renè
Na‶-za-rite
Nè-o-phite
Nùl-li-fy
Nulˋ-li-ty
Nunˋ-ci-o
Nupˋ-ti-al
Ob-dù-rate
Ob-jecˋ-tor
Obˋ-ſe-quies
Obˋ-ſti-nate
Obˋ-ſta-cle
Oˋf-fer-ing
O‶-ra-cle
Orˋ-di-nance
Orˋ-tho-dox
Oˋ-ver-ture
Pa-ci‶-fic
Paˋ-ga-niſm
Pà-pa-cy
Pà-pi-ſtry
Pa‶-ra-ble
Pa‶-ra-diſe
Pa‶-ra-dox
Pa‶-ra-graph
Pa‶-ra-phraſe
Pa‶-ra-phraſt
Parˋ-ſon-age

Parˋ-ti-al
Parˋ-ti-ſan
Paſˋ-ſi-on
Pà-ſto-ral
Pa-tèr-nal
Pa-the˵-tic
Pà-ti-ence
Pà-tri-arch
Pe˵-ni tent
Penˋ-ta-teuch
Penˋ-te-coſt
Perˋ-ma-nent
Perˋ-ju-ry
Per-ſe-verè
Per-verˋſ-neſs
Pè-ſti-lence
Pha˵-ri-ſees
Pì-e-ty
Pi˵-te-ous
Plà-ca-ble
Plè-na-ry
Po-le˵-mics
Pò-pe-ry
Po˵-ſi-tive
Prà-vi-ty
Prè-cen-tor
Prè-di-al
Prèſ-by-ter
Prè-ſci-ence
Prì-ma-cy
Pri˵-mi-tive
Prinˋ-ci-ples
Prì-o-ry
Pro˵-bi-ty
Pro-feˋſ-ſor
Pro˵-phe-ſy
Pro-phe˵-tic
Pro˵-ſe-lyte
Pro˵-te-ſtants
Prò-to-plaſt
Prò-to-type
Prò-vi-dence
Psàl-mo-dy
Psàl te-ry
Pu˵-bli-can
Pù-ri-tans
Pù-ri-ty
Quà-ker-iſm
Quà-ran-tain
Qùi-et-iſm
Qùi-et-iſts
Rà-ma-dam
Rè-con-cile
Recˋ-ti-tude
Re-cù-ſants
Recˋ-to-ry
Re˵-giſ-ter
Re-monˋ-ſtrants
Re-penˋt-ance
Re˵-pro-bate
Rè-qui-em
Re˵-ſi-dence
Righˋ-te-ous
Ri˵-tu-al
Rò-ma-niſt
Rò-ſa-ry
Rù-di-ments
Sa-bà-oth
Sabˋ-ba-tiſm
Sà-cra-ment
Sà-cri-fice
Sà-cri-lege
Sa-cri˵-ſtan
Sàd-du-ces
Sadˋ-du-ciſm
Sancˋ-ti-fy
Sancˋ-ti-on
Sancˋ-ti-ty
Sanc-tò-rum
Sanˋ-he-drim
Sà-vi-our
Scanˋ-da-lous
Schisˋ-ma-tic
Scripˋ-tu-riſt
Secˋ-ta-ry
Sè-cu-lar
Se-dù-cer
Se-ducˋ-tive
Senˋ-ſu-al
Senˋ-ti-ment
Se-pùl-chre
Se-pùl-ture
Se-ra˵-phic
Se˵-ra-phims
Serˋ-mo-nize
Sì-mo-niſt
Sì-mo-ny
Tre-menˋd-ous
Tri-bù-nal
Tri˵-ni-ty
Tri-thè-iſm
Tri-thè-iſts
Ty˵-pi-cal
Vè-ni-al
Vi˵-ca-rage
Vi˵-ci-ous
Virˋ-tu-ous
Vi˵-ſi-ble
Vi˵-ſi-on
Vi˵-ti-ous
Uncˋ-ti-on
Uˋ-ni-on

Uˆ-ni-on
Vò-ta-ry

PHILOLOGY.

A"-bla-tive
A-cro"-ſtic
Ad`-jec-tive
A-do"-nic
Æ-go-la
Æ-nìg-ma
Al-chà-ics
A"-na-gram
A"-na-paſt
An`-gli-ciſm
An`-ti-thets
A"-pho-riſm
A"-po-logue
A`-poph-thegm
A`-po-rime
A"-po-thegm
Ap`-to-ton
Ar`-cha-iſm
Ar`-che-type
Ar`-ti-cle
A"-ſteiſ-mus
A"-ſte-ric
A"-ſte-riſm
At`-ti-ciſm
Aù-di-ence
Aug`-men-tum
Ba"-chi-us
Brè-vi-ty
Bu"-co-lics
Bu"-ſtro-phe
Cœ-sù-ra
Cho-rè-us
Cir`-cum-flex
Col-lec`-tive

Co"-me-dy
Com"-i-cal
Con`-ju-gates
Con`-tra-ries
Cri"-ti-cal
Cri"-ti-ciſm
De-fec`-tive
Dì-a-lect
Dì-a-logue
Dì-dac-tic
Dì-gam-ma
Di-jàm-bus
Di"-lo-gy
Dis`-pu-tant
Dra-ma"-tic
Dys`-pho-ny
Ec`-ba-ſis
Ec-lip-ſis
Ec`-ta-ſis
E"-le-gance
E"-le-gant
E"-le-gy
El-lip-ſis
E"-lo-quence
Em`-pha-ſis
Em-pha"-tic
E-nàl-lage
En-cli"-tics
En`-er-gy
E-nìg-ma
E"-pi-cene
E"-pi-gram
E"-pi-logue
E"-pi-ſode
E"-pi-taph
E"-pi-thet
E"-ty-mon
Eù-phe-miſm

Eù-pho-ny
Flù-en-cy
Gal`-li-ciſm
Ge"-ni-tive
Gloſ`-ſa-ry
Gra"-phi-cal
Grè-ci-an
Hè-bra-iſm
Hèl-len-iſm
He"-mi-ſtich
He-rò-ic
Hex`-a-ſtick
Hi"-ſto-ry
Hù-ma-niſt
Hy`-ſte-ron
I-am`-bic
I-am`-bus
I`-con-iſm
I-dè-a
I"-di-om
I"-li-ads
Il`-la-tive
In-cep`-tive
I-o"-nic
I`-ro-ny
Là-bi-al
Là-con-iſm
Lam`b-da-ciſm
La"-tin-iſm
Laù-re-at
Lè-o-nine
Lex`-i-con
Lip`-to-tes
Li"-te-ral
Me"-ta phor
Me"-ta-phraſt
Me"-ta-plaſm

Me‶-tri-cal
Mi-mè-ſis
Miſ-nò-mer
Mon‶-o-dy
Mo‶-no-gram
Mo‶-no-logue
Nar`-ra-tive
Ne‶-ga-tives
No‶-mi-nal
Nu`-me-rals
O`-be-liſk
Oc-tà-vo
Op-pò-nent
Op`-ta-tive
Or`-di-nals
O‶-ri-gin
O‶-ſten-ſive
Pæ`-da-gogue
Pa‶-ra-ble
Pa‶-ra-digm
Pa‶-ra dox
Pa‶-ra-graph
Pa`-ra-mour
Pà-ra-phraſe
Pà-ra-phraſt
Par`-el-con
Par‶-o-dy
Par`-ti-cle
Pa‶-ſto-ral
Pa-the‶-tic
Pe‶-dan-try
Pe-dan‶-tic
Pen`-ta-ſtick
Pè-ri-od
Pè-ri-phraſe
Per`-ſo-nal
Per-ſuà-ſive
Phì-lo-math
Pin-da‶-ric
Plè-o-naſm
Pò-e-ſy
Pò-e-try
Pò-e-teſs
Po-e‶-tic
Pò-e-tize
Po-le‶-mic
Po‶-ly-glott
Po‶-ſi-tive
Poſ-sèſ-ſives
Pre-cèp-tor
Prè-ter-it
Pri‶-mi-tives
Pro-lep`-tic
Pro-phà-ſis
Pro‶-ſo-dy
Proſ-thè-ſis
Pro-tà-ſis
Pro-ta‶-tic
Pſàl-mo-dy
Rà-di-cal
Re-dùn dant
Re‶-la-tive
Re-par-tèe
Rhap`-ſo-dy
Rhe‶-to-ric
Rhyt`h-mi-cal
Ro-man`-ciſt
Sar-ca‶-ſtic
Sa‶-ty-riſe
Scan`-ſi-on
Sce‶-ni-cal
Scho-la‶-ſtic
Schò-li-aſt
Schò-li-um
Scì-o-liſt
Sin`-gu-lar
Spè-ci-es
Spe‶-ci-men
Sub-junc`-tive
Sùb-ſtan-tive
Syl`-la-ble
Syl-lep`-ſis
Sym-plò-ce
Syn`-co-pe
Syn-chrì-ſis
Syn-des`-mus
Syn`-op-ſis
Syn-tag`-ma
Syn`-the-ſis
Sy‶-ſto-le
Tra‶-ge-dy
Tra‶-gi-cal
Tran`ſ-i-tive
Ver-bà-tim
Ver‶-ſi-cle
Ver‶-ſi-fy
Ver`-ſi-on
Vo‶-ca-tive
Ut-te-rance

MYTHOLOGY.

A‶-che-lous
A‶-che-ron
A-chìl-lis
Ac-tæ`-on
A-dò-nis
Æ-a-cus
Æ-gè-on
Æ`-o-lus
A-glài-a
A-lec`-to

Am-phiˋ-on
An-tæˋ-us
A-nù-bis
A-polˋ-lo
A-racˋh-ne
Arˋ-go-nauts
A-ſtàr-te
A-ſtrè-a
A-theˋ-na
A-trè-us
Aˋ-tro-pas
A-verˋ-nus
Beèl·ze-bub
Baàl-ze-bub
Baàl-pe-or
Beˋˋ-li-des
Bel-lò-na
Bel-lò-na
Bu-sì-ris
Ca-bì-ri
Cal-lisˋ-to
Ca-mœˋ-na
Ca-nò-bus
Ca-nò-pus
Cà-ti-us
Ce-lœˋ-no
Ce-phà lus
Cerˋ-be-rus
Chà-ri tes
Chi-mæˋ-ra
Clyˋ-ti-a
Clì-ti-e
Cò-cy-tus
Col-lì-na
Con-ſenˋ-tes
Crò-ni-a
Cù-ni-a

Cu-reˋ-tes
Cyˋˋ-be-le
Dæˋˋ-da-lus
Dà-na-e
De-ver-ra
Dryˋ-a-des
Dryˋ-o-pe
E-dù-ca
E-lecˋ-tra
E-rà-to
E-rynˋ-nis
Eu-rò-pa
Eu-tèr-pe
Feˋˋ-bru-a
Ferˋ-cu-lus
Feˋˋ-ru-la
Flo-rà-les
For-tù-na
Fù-ri-es
Ga-làn-this
Gaˋˋ-ny-mede
Geˋˋ-mi-ni
Gè-ni-i
Ge-ryˋ-on
Halˋ-cy-on
Heˋˋ-ca-te
Heˋˋ-cu-ba
He-lè-na
Heˋˋ-li-con
He-phœˋˋ-ſtus
Herˋ-cu-les
Heˋˋ-ſpe-rus
Hyˋ-a-des
Hy-gèi-a
I-acˋ-chus
Jaˋˋ-ni-tor
Iˋ-ca-rus

Iˋ-o-laus
Iˋ-o-le
Iˋˋ-phi-cles
Ju-nò-nes
Jù-pi-ter
Ju-vèn-tas
Ixˋ-i-on
Laˋˋ-by-rinth
La-chè-ſis
Lac-tù-ra
Là-mi-æ
La-tò-na
La-verˋ-na
Le-mù-res
Le-næˋ-us
Le-và-na
Leù-co-thoe
Li-bè-ra
Li-gè-a
Lim-nà-des
Lù-ci-fer
Lu-cì-na
Luˋ-per-cus
Luˋ-per-ca
Lu-perˋ-ci
Ly-cà-on
Mæ-nà-des
Man-turˋ-na
Ma-tù-ra
Ma-tu-ta
Marˋ-ſy-as
Mè-de-a
Me-dù-ſa
Me-gæˋ-ra
Mel-lò-na
Merˋ-cu-ry

Meˋˋ-ro-pe
Mè-tro-a
Mi-nèr-va
Mì-no-taur
Morˋ-phe-us
Mùl-ci-ber
Murˋ-ci-a
Muˋ-ti-nus
Myrˋ-mi-dones
Na-pæˋ-æ
Nar-cysˋ-ſus
Nà-ti-o
Ne-mè-ſis
Ne-rè-us
Nè-rei-des
Ne-rì-o
Ní-o-be
Nixˋ-i-i
No-dò-ſus
Nunˋ-di-na
Oc-cà-tor
Œˋˋ-di-pus
O-reˋˋ-ſtes
Orˋ-gi-a
O-rì-on
Orˋ-phe-us
O-ſiˋ-ris
Pac-tò-lus
Pa-læˋ-mon
Pan-dò-ra
Pan-thè-on
Par-nàſ-ſus
Par-tunˋ-da
Peˋˋ-ga-ſus
Pè-li-as
Pe-nà-tes
Pen-thè-us
Phà-e-ton
Phleˋˋ-ge-thon
Phlè-gy-as
Phòſ-pho-rus
Pì-e-tas
Pi-lumˋ-nus
Pì-ri-thous
Po-mò-na
Por-tumˋ-nus
Po-sèi-don
Po-tì-na
Pri-à-pus
Proˋˋ-ſer-pine
Pyˋˋ-ra-mus
Pyˋˋ-thi-a
Quì-ri-nus
Roˋ-bi-gus
Roˋˋ-mu-lus
Sà-li-i
Se-lecˋ-ti
Seˋˋ-me-le
Se-mò-nes
Senˋ-ti-a
Se-rà-pis
Ser-và-tor
Si-li-nus
Siˋˋ-ſy-phus
Sta-tà-nus
Stelˋ-li-o
Ster-cù-tus
Stiˋˋ-mu-la
Syl-và-nus
Tà-di-ta
Tanˋ-ta-lus
Telˋ-chi-nes
Tem-peˋˋ-ſtas
Terˋ-mi-nus
Thà-li-a
Thyˋ-a-des
Ti-thò-nus
Ti-tyˋ-us
Va-cù-na
Veˋˋ-ri-tas
Ver-tumˋ-nus
Xè-ni-a
Xè-ni-us
Zaˋ-gre-us
Zè-phy-rus
Zyˋ-gi-a

PHILOSOPHY.

A-bysˋ-mal
Acˋ-ci-dents
Acˋ-ti-on
Aˋˋ-da-mant
Ad-epˋt-iſts
Æˋˋ-ſtu-ate
Aˋˋ-ga-ric
Aˋ-la-ry
Aˋˋ-li-ment
Aˋˋ-li-ture
Aˋˋ-ni-ma
Aˋˋ-pa-thy
Aˋˋ-per-ture
Aˋˋ-pho-ny
Apˋ-pe-tite
A-quaˋˋ-tic
Aˋ-que-ous
Arˋ-bor-iſt
Ar-bù-ſtine
Ar-cà-num

A-ſbeˋˋ-ſtine

A-ſbe‶-ſtine
A-ſphalˋ-tos
Atˋ-mo-ſphere
At-tracˋ-tive
Aù-di-ble
Au-rò-ra
Bà-ſi-liſk
Bdèl-li-um
Bè-he-moth
Be‶-ſti-al
Bi-tù-men
Cam-pe‶-ſtral
Ca‶-ſu-al
Cà-ta-clyˋſme
Cà-ta-racts
Ca‶-vi-ty
Cèl-ſi-tude
Cha-mò-is
Chro-mà-tiſm
Chryˋ-ſo-col
Chryˋ-ſo-lite
Clà-ri-ty
Co-a-lèſce
Co-hè-rence
Con-denˋ-ſate
Conˋ-flu-ence
Conˋ-ge-ries
Conˋ-glo-bate
Con-ſi‶-ſtence
Con-ſi‶-ſtent
Con-texˋ-ture
Con-tinˋ-gent
Cò-pu-late
Co‶-ral-line
Corˋ-pus-cles
Cor-rò-ſive
Co-ru‶-ſcant
Cràſ-ſi-tude
Cro‶-co-dile
Crù-di-ty
Cùr-va-ture
Cùr-vi-ty
Cù-ti-cle
De‶-cre-ment
Denˋ-ſi-ty
Dù-ra-ble
Ef-fecˋ-tive
E-la‶-ſtick
E‶-le-ments
E‶-le-phant
E‶-mi-nence
E‶-ner-gy
En-gèn-der
Enˋ-ti-ty
Exˋ-crè-ſcence
Ex-hauſt-ed
Ex-i‶-ſtence
Ex-o‶-tic
Ex-pùl-ſive
Ex-sicˋ-cate
Fa‶-cul-ty
Fanˋ-ta-ſy
Fe‶-cu-lent
Fè-di-ty
Fe‶-mi-nine
Fè-ri-ty
Fi‶-la-ments
Fla‶-tu-lent
Flexˋ-i-ble
Flexˋ-i-on
Flù-en-cy
Fluxˋ-i-on
Frà-gran-cy
Franˋ-gi-ble
Frì-a-ble
Fricˋ-ti-on
Fùl-gen-cy
Fùl-mi-nant
Funˋ-da-ment
Fù-ſi-ble
Fù-ſi-on
Ga‶-lax-y
Ge‶-ne-rate
Ge‶-ni-tals
Gerˋ-mi-nate
Glanˋ-du-lous
Glo‶-bu-lar
Glo‶-bu-lous
Glù-ti-nous
Grà-vi-ty
Gurˋ-gi-tate
Gutˋ-tu-lous
Harˋ-mo-ny
Horˋ-ri-ble
Hy-berˋ-nal
Hy-è-mal
I-dè-a
I-dè-al
Ig-nè-ous
Igˋ-ni-fy
Im-ma-turˋe
Imˋ-mi-nent
Im-mòr-tal
Im-pò-rous
Im-prèg-nate
Im-pùl-ſive
Inˋ-ci-dents
In-ci‶-ſure
In-cràſ-ſate
Inˋ-cre-ment

In-denˋt-ed

In-dènt-ed
In-dù-rate
In-fèr-tile
In‵-fi-nite
In′-flu-ence
In‵-hè-rent
In-ſi‶-pid
In‵-tel-lect
In-tèr-nal
In‵-ter-val
In-te‶-ſtine
In‵-tri-cate
Lac‵-te-al
Lac‵-te-ous
Lam‵-ba-tive
La-mèl-læ
Là-ti-on
La‶-ti-tude
Lax‵-i-ty
Lè-o-nine
Le‶-po-rine
Le‶-vi-ty
Li‶-qua-ble
Li‶-qua-men
Lum‵-bri-cal
Lù-mi-nous
Lù-te-ous
Mag-ne‶-tic
Mag‵-ne-tiſm
Mag‵-ni-tude
Mar‵-ca-ſite
Ma‶-ſcu-line
Mè-cha-niſm
Mè-di-um
Mè-ga-coſm
Mol-li‶-fic
Me‶-mo-ry

Mè-phi-tis
Mer‵-cu-ry
Me‶-tal-line
Me-tàl-lic
Me‶-tal-liſt
Mè-te-ors
Mi‵-cro-coſm
Mi‶-ne-ral
Mi‶-ni-um
Mi‶-ſti-on
Mò-di-fic
Mòl-li-ent
Mò-ti-on
Mù-gi-ent
Mù-gi-tus
Na‶-tu-ral
Ne‶-bu-lous
Nù-di-ty
Nù-tri-ment
Nù-tri-tive
O‵-do-rous
O-pà-cous
Op‵-ti-on
Or-ga‶-nic
O‶-ri-gin
Par‵-ti-cle
Pàſ-ſi-ons
Pe‶-li-can
Pèl-li-cle
Per‵-me-ate
Per‵-vi-ous
Pe‶-tri-fic
Phy‶-ſi-cal
Pla-to‶-nic
Plè-ni-tude
Prin‵-ci-ple
Prò-ni-ty

Prò-per-ty
Pro‵-pa-gate
Prò-vi-dence
Prò-vi-dent
Pù-ber-ty
Pùl-ſi-on
Pun‵-gen-cy
Qua‶-li-ty
Quàn-ti-ty
Quìd-di-ty
Quin‵-teſ-ſence
Rà-di-ant
Ra‶-di-cal
Rà-di-cate
Râ-ri-fy
Rà-ri-ty
Re‶-do-lent
Re-flex‵-ive
Re‶-flu-ent
Re-frac‵-tive
Re-fùl-gent
Re‶-la-tive
Rè-ſi-nous
Re-ſiſt‶-ance
Rè-ſo-nant
Re-ſplen‵-dent
Rì-ſi-ble
Rù-mi-nant
Rup‵-ti-on
Sa‵-ni-ty
Sà-po-rous
Scà-te-brous
Scep‵-ti-ciſm
Sen‵-ſi-ble
Sen‵-ſi-tive
Sen‵-ſo-ry
Sen‵-ti-ment

Sè-ri-es
Serˋ-pen-tine
Sigˋ-na-ture
Si‶-mi-lar
Sì-nu-ous
Som-ni‶-fic
So‶-no-rous
Spè-ci-es
Spe-ci‶-fic
Sper-ma‶-tic
Sphè-ri-cal
Spiſ-ſi-tude
Spìſ-ci-ty
Sub-‶til-ty
Sùc-cu-lent
Sucˋ-ti-on
Sùſ-te-nance
Symˋ-pa-thy
Symˋ-me-try
Synˋ-the-ſis
Tacˋ-ti-on
Tran‶-ſi-ent
Tranſ-lù-cid
Tranſ-ma-rinè
Tranſ-pà-rent
Tù-be-rous
Tù-ni-cle
Tu-me‶-ſcene
Tur-ge‶-ſcence
Và-cu-um
Và-po-rous
Vè-hi-cle
Vè-no-mous
Vì-pe-rine
Vi‶-ru-lence
Vi‶-ſi-ble
Vi‶-ſi-on
Vì-ſu-al
Vì-tre-ous
Vì-tri-fy
Vì-tri-ol
Uncˋ-tu-ous
Uˋ-ni-corn
Uˋ-ni-form
Uˋ-ni-on
Uˋ-ni-verſe
Vo‶-la-tiles
Uˋ-ri-nous
Urˋ-ti-coſe
U‶-ſti-on
Uˋ-te-rine
Vulˋ-tu-rine
Xì-phi-as

CHAP. IV.

Words of Four Syllables.

THEOLOGY.

A-dopˋ-ti-on
Af-flicˋ-ti-on
A-na-bapˋ-tiſm
Aˋˋ-ni-ma-ted
An-taˋˋ-go-niſt
Anx-ì-e-ty
An-tiˋˋ-qui-ty
A-poˋˋ-ca-lypſe
A-poˋˋ-cry-phy
A-poˋˋ-ſta-ſy
Au-toˋˋ-lo-gy
Aù-to-thè-iſm
Bap-tì-ſte-ry
Be-ne-dicˋ-tines
Be-neˋˋ-fi-cence
Be-ne-facˋ-tor
Be-neˋˋ-vo-lent
Be-neˋˋ-vo-lence
Breˋˋ-vi-a-ry
Ca-noˋˋ-ni-cal
Ca-te-chù-mens
Ca-thoˋˋ-li-ciſm
Ceˋˋ-li-ba-cy
Cen-ſò-ri-ous
Ceˋˋ-re-mo-nies
Chì-ro-man-cy
Col-lè-gi-ate
Comˋ-men-ta-ry
Comˋ-miſ-ſa-ry
Com-mù-ni-cant
Com-mù-ni-on
Comˋ-pe-ten-cy
Con-cuˋ-pi-ſcence
Con-feſ-ſi-on
Con-forˋ-mi-ty
Con-ſiˋ-ſto-ry
Conˋ-ti-nen-cy
Conˋ-tro-ver-ſy
Conˋ-ven-ti-cle
Con-verˋ-ſi-on
Cor-recˋ-ti-on
Di-aˋˋ-bo-lus
Digˋ-ni-ta-ry
Di-oˋˋ-ce-ſan
Di-viˋˋ-ni-ty
Dog-maˋˋ-ti-cal
Do-miˋˋ-ni-cal
Do-miˋˋ-ni-cans
Dox-oˋˋ-lo-gy
Eˋˋ-bi-o-nites
E-lecˋ-ti-on
E-lyˋˋ-ſi-um
En-thù-ſi-aſm
En-thù-ſi-aſt
Eˋˋ-pi-cù-rus
Eˋˋ-pi-cu-riſm
E-piˋˋ-pha-ny
E-piˋˋ-ſco-pal
E-piˋˋ-ſco-pate
E-raˋ-ſti-ans

Eſ-sèn-ti-als
E-tèr-ni-ty
E-tèr-na-lize
E-vàn-ge-liſt
E-vàn-ge-lize
Eu-dòx-i-ans
Eu-thaˋˋ-na-ſy
Eu-tyˋˋ-chi-ans
Ex-hòr-ta-tive
Exˋ-pi-a-ble
Ex-poˋ-ſi-tor
Ex-temˋ-po-re
Fa-ciˋˋ-no-rous
Fa-naˋˋ-ti-ciſm
Fe-liˋˋ-ci-ty
Fe-ſtiˋˋ-vi-ty
Fòr-mi-da-ble
Fra-tèr-ni-ty
Fri-giˋˋ-di-ty
Fru-iˋˋ-ti-on
Fun-da-mèn-tal
Gè-o-man-cy
Gra-tù-i-ty
He-briˋˋ-ci-an
Heˋˋ-te-ro-dox
Hex-aˋˋ-me-ron
Hì-e-rar-chy
Hy-poˋˋ-cri-ſy
Hy-poˋˋ-ſta-ſis
Hy-po-ſtaˋˋ-tic
Hy-pò-the-ſis
I-doˋˋ-la-tor
I-doˋˋ-la-trous
Il-lù-mi-nate
Il-lù-ſi-on
Im-maˋˋ-cu-late
Im-mèn-ſi-ty
Im-mèr-ſi-on
Im-morˋ-ta-lize
Im-mù-ta-ble
Im-parˋ-tial
Im-pecˋ-ca-ble
Im-peˋˋ-ni-tence
Im-peˋˋ-ni-tent
Im-pì-e-ty
Im-plà-ca-ble
In-creˋˋ-du-lous
In-cùl-pa-ble
In-de-pèn-dants
In-efˋ-fa-ble
In-falˋ-li-ble
In-fanˋ-ti-cide
In-firˋ-ma-ry
In-iˋˋ-qui-ty
In-iˋˋ-ti-al
In-iˋˋ-ti-ate
Inˋ-no-và-tor
In-quiˋˋ-ſi-tor
In-ſcrù-ta-ble
In-ſtrùc-ti-on
In-teˋˋ-gri-ty
In-viˋˋ-ſi-ble
I-raˋˋ-ſci-ble
Ir-reˋˋ-ve-rence
Isˋ-ra-e-lites
I-tiˋˋ-ne-rant
Ju-dà-i-cal
Knipˋ-per-dòl-lings
La-za-rèt-to
Lè-gen-da-ry
Le-vì-a-than
Le-viˋˋ-ti-cal
Le-viˋˋ-ti-cus
Li-biˋˋ-di-nous

Li-cenˋ-ti-ous
Lù-the-ran-iſm
Ma-ho˵-me-tiſm
Ma-le˵-vo-lence
Ma-ligˋ-nan-cy
Ma-ni-chè-ans
Ma˵-tri-mo-ny
Me-di-à-tor
Mi-ri˵-fi-cal
Mi˵-ſe-ra-ble
Mi-ſo˵-ga-my
Mo˵-na-ſte-ry
Mo-ra˵-li-ty
Mor-ta˵-li-ty
My-ſtè-ri-ous
My-tho˵-lo-giſt
Nà-ti-o-nal
Na-ti˵-vi-ty
Ne-cèſ-ſi-ty
Nè-cro-man-cy
Ne-ſtò-ri-ans
Nonˋ-con-forˋ-miſt
Nò-ti-o-nal
No-và-li-ans
O-bè-di-ence
O-bè-di-ent
Ob-jecˋ-ti-on
Ob-là-ti-on
Ob-li˵-qui-ty
Ob-li˵-vi-on
Obˋ-ſti-na-cy
Ob-ſtrùc-ti-on
Œ-co-no˵-mics
Œ-co˵-no-my
Oˋf-fer-to-ry
Of-fi˵-ci-ate
O-miſ-ſi-on
Om-ni˵-po-tence
Om-ni˵-po-tent
Om-ni-prè-ſence
Om-ni-prè-ſent
O-pi˵-ni-on
Op-prèſ-ſi-on
Op-prò-bri-ous
O-ra˵-cu-lar
O-rà-ti-on
O˵-ra-to-ry
Orˋ-tho-dox-y
Pœˋ-do-bapˋ-tiſm
Par-œ˵-ne-ſis
Parˋ-do-na-ble
Pa-rò-chi-al
Pa-tri-arˋch-ate
Per-di˵-ti-on
Per-fecˋ-ti-on
Per-miſ-ſi-on
Per-ſe-vè-rance
Per-ſpi˵-cu-ous
Per-ſwà-ſi-on
Per-vèr-ſi-ty
Pi-a˵-cu-lar
Po-le˵-mi-cal
Pol-lù-ti-on
Po-ly˵-ga-miſt
Pon-ti˵-fi-cal
Pon-ti˵-fi-cate
Po-ſiˋ-ti-on
Pre-A˵-da-mites
Pre˵-ben-da-ry
Pre-ci˵-ſi-an
Pre-ex-iˋſt-ence
Preſ-by˵-te-ry
Pro-bà-ti-on
Pro-cràſ-ti-nate

Pro-fèſ-ſi-on
Pro‶-miſ-ſo-ry
Pro-pi‶-ti-ate
Pro-pi‶-ti-ous
Pro-ſpe″-ri-ty
Pro‶-te-ſtan-cy
Pro‶-te-ſtan-tiſm
Prò-to-màr-tyr
Pro-vinˋ-ci-al
Pſal-mo‶-gra-pher
Pſal-moˋˋ-gra-phy
Pſeud-aˋn-ge-liſt
Pſeùd-a-pò-ſtle
Pſeù-do-màr-tyr
Pſeù-do-proˋˋ-phet
Pſy-cho‶-lo-gy
Punc-tiˋˋ-li-o
Purˋ-ga-to-ry
Pyˋ-ro-man-cy
Quin-ti‶-li-ans
Rab-bi‶-ni-cal
Ràb-do-man-cy
Re-cù-ſan-cy
Rec-tò-ri-al
Re-demˋp-ti-on
Re-geˋˋ-ne-rate
Re-li‶-gi-on
Re-mìſ-ſi-on
Rhàb-do-man-cy
Rìgh-te-ouſ-neſs
Ri‶-tu-al-iſt
Sa-bèl-li-ans
Sa-cer-dò-tal
Sa-cra-mèn-tal
Sal-và-ti-on
Sa-ma‶-ri-tans
Sanc-ti‶-lo-quent
Sancˋ-ti-mo-ny
Sancˋ-tu-a-ry
Sa-ta‶-ni-cal
Schiſ-maˋˋ-ti-cal
Sec-tà-ri-an
Se‶-mi-na-ry
Semˋ-pi-tèr-nal
Se‶-pa-ra-tiſt
Sepˋ-tu-a-gint
Sim-pli‶-ci-ty
Sin-ce‶-ri-ty
So-briˋ-e-ty
So-ciˋ-e-ty
So-ci‶-ni-ans
So-lemˋ-ni-ty
So-li‶-lo-quy
Sò-ve-reign-ty
Spi‶-ri-tu-al
Sub-mìſ-ſi-on
Sub-orˋ-di-nate
Su-pre‶-ma-cy
Sym-boˋˋ-li-cal
Sy-no‶-di-cal
Ta‶-ber-na-cle
Tal-mu‶d-i-cal
Temˋ-po-ri-ſer
Tem-ptà-ti-on
Ter-rè-ſtri-al
Tè-ſti-mo-ny
Texˋ-tu-a-ry
The-o‶-lo-gy
Tra-di‶-ti-on
Tranſ-greſ-ſi-on
Tranſ-là-ti-on
Tri-sà-gi-um
U-bi‶-qui-ty
Ve-ſtì-a-ry

Un mèr-ci-ful
Un-rigˋh-te-ous
Un-ſcripˋ-tu-ral
Vo-cà-ti-on

PHILOLOGY.

Ac-cù ſa tive
Ae-nig·ma˵-tic
Alˋ-le-go rize
Alˋ-le-go-ry
Al-lù-ſi-ons
Amˋ-phi-brà-chys
Amˋ-phi-mà-cer
A-na˵-lo-gy
A-nàm-ne-ſis
A-nan·cœiˋ-on
A-na-pœ˵-ſtic
A-na˵-pho-ra
A-na˵-ſtro-phe
A-no˵-ma·lous
A-no˵-ma·ly
An-te·cè-dent
An-ti˵-lo-gy
An-ti˵-phra-ſis
An-tì-pto-ſis
An-tì ſpa-ſtus
An ti-ſtoì-chon
An·ti˵-ſtro-phe
An-tì·the-ſis
Aph-cæˋ-re-ſis
A-po˵-co·pe
A-po˵-do-ſis
A-po˵-lo-giſt
A-po˵-lo-gize
A-po˵-lo-gy
A-pò-ri-a
A-po˵-ſtro·phe
Ap-pèl-la-tive
A-ſclè-pi-ad
A-ſynˋ-de-ton
Aù-di-to-ry
Bat-to˵-lo-gy
Bra-chy˵-gra-phy
Bra-chy˵-lo-gy
Bre-vi˵-lo-quence
Ca-co˵-pho-ny
Cal-li˵ gra-phy
Ca-ta˵-chre-ſis
Cà-ta-chrè-ſtic
Cà-ta-lèc-tic
Ca-tà-ſta-ſis
Ca-ta˵-ſtro-phe
Chò-ri-àm-bus
Co-mè-di-an
Com-pa˵-ra-tive
Com-pa˵-ri-ſon
Con-jùnc-ti-on
Con-ſtrùc-ti-on
Cryp-to˵-gra-phy
Cryp-to˵-lo-gy
De-clèn ſi-on
Dè-com-po˵-ſite
De-fi˵-ci-ent
Di-oe˵-re-ſis
Di-a˵-lo-giſm
Di-a-lyˋ-ton
Di-a-noè-a
Di-a˵-ſto-le
Di-a-ſyrˋ-mus
Di-a-trì-ba
Di-a˵-tri-be
Di-dacˋ-ti-ca
Di-grèſ-ſi·on

Di-lù-ci-date
Di-miˋˋ-ni-tive
Di-ſpòn-de-us
Dì-thy-ràm-bic
Dit-toˋˋ lo-gy
Dox-oˋˋ-lo-gy
E-chô-i-cus
Ec-phò-ne-ma
Ec-phò-ne-ſis
Ef-flo-reˋˋ-ſcence
Eˋˋ-le-gan-cy
Eˋˋ-le-gì-ac
E-liˋˋ-ſi-on
Em-phaˋˋ ti-cal
En-cò-mi-um
E-paˋˋ-go-ge
Eˋ-paux-è-ſis
E-pèn-the-ſis
Eˋˋ-pi-lo-gize
E-piˋˋ-mo-ne
Eˋˋ-pi-phò-ra
Eˋˋ-pi-plèx-is
E-piˋˋ-plo-ce
E-piˋˋ-ſtro-phe
Eˋˋ-pi-tà-ſis
E-piˋˋ-to-me
E-piˋˋ-tro-pe
Eˋˋ-pi zeùx-is
E-quiˋˋ-va-lent
E-quiˋˋ-vo-cate
E-quiˋˋ-vo-cals
E-ro-tè-ſis
E-thoˋˋ-lo-gy
Ex-cùr-ſi-on
Exˋˋ-e-ge-ſis
Ex-ò-di-um
Ex-orˋ-di-um

Ex-tèm-po-re
Fa-cùn-di-ty
Fiˋˋ-gu-ra-tive
Fre-quèn-ta-tive
Gar-riˋˋ-li-ty
Gloſ-soˋˋ-gra-phy
Gram-mà-ri-an
Gram-maˋˋ-ti-cal
Gran-diˋˋ-lo-quence
Hen-dì-a-dis
Heˋˋ-te-ro-clites
Hex-aˋˋ-me-ter
Hex-apˋ-to-ton
Hì-e-ro-grams
Hi-ſtò-ri-an
Hi-ſtoˋˋ-ri-cal
Hi-ſtri-oˋˋ-nic
Ho-moˋˋ-no-my
Hym-niˋˋ-gra-pher
Hy-pàl-la-ge
Hy-pèr-ba-ton
Hy-pèr-bo-le
Hyˋ-per-criˋˋ-tic
Hy-pèr-me-ter
Hy-poˋˋ-bo-le
Hy-poˋˋ-pho-ra
Hy-poˋˋ-the-ſis
Hyˋ-po zeùg-ma
Je-jù-ni-ty
Il-là-ti-on
Il-liˋˋ-te-rate
Iˋˋ-mi-ta-tives
Im-peˋˋ-ra-tive
Im-pèr-ſo-nal
In-chò-a-tive
In-diˋˋ-ca-tive
In-fiˋˋ-ni-tive

In-tranˋ-ſi-tives
In-vèn-ti-on
In-vèr-ſi-on
I-o˵-ta-ciſm
I-ro˵-ni-cal
La-ti˵-ni-ty
Lep-to˵-lo-gy
Li˵-te-rà-ti
Li˵-te-ra-ture
Lo-cù-ti-on
Lon-gi˵-lo-quy
Lo-qua˵-ci-ty
Mà-ca-ro˵-nic
Ma-cro˵-lo-gy
Mag-ni˵-lo-quence
Me-ta-lèp-ſis
Me-ta-noè-a
Me-ta˵-prha-ſis
Me-ta˵-the-ſis
Me˵-to-no-my
Mi-mi-àm-bus
Mo-nòp-to-ton
Mo-nò-ſti-chon
Mo-no˵-to-ny
Mul-ti˵-lo-quy
Myc-te-rìſ-mus
Nar-rà-ti-on
Ne-gà-ti-on
Nò men-clà-tore
No˵-mi-na-tive
Ob-jecˋ-ti-on
O-rà-ti-on
O˵-ra-to-ry
O-ri-èn-tal
O-ri˵-gi-nal
Or-tho˵-gra-pher
Or-tho˵-gra-phy

Pœ˵-da-go-gy
Pa-lin˵-o-dy
Pan-e-gy˵-ric
Pan-e-gy˵-riſt
Par-æˋ-ne-ſis
Pà-ra-go˵-ge
Pa˵-ra-gra-ph
Paˋ-ra-lipˋ-ſis
Paˋ-ra-thè-ſis
Par-ecˋ-ba-ſis
Par-èn-the-ſis
Pa-ròe-mi-a
Paˋ-roi-moiˋ-on
Par-rhè-ſi-a
Pàr-ti-ci-ple
Paˋ-tro-ny˵-mics
Pau-ci˵-lo-quy
Pen-ta˵-me-ter
Pen-tapˋ-to-ton
Pen-ùl-ti-ma
Pe-ri˵-me-ter
Pe-ri˵-phraſis
Per-ſuà-ſi-on
Per-ſuà-ſo-ry
Pha-lè-ci-an
Phi-lo˵-lo-ger
Phiˋ-lo-lo˵-gie
Phi-lo˵-lo-gy
Phi-lo˵-ma-thy
Po-e˵-ti-cal
Po-et-à-ſter
Po-le˵-mi-cal
Po-ly˵-lo-gy
Po-ly˵-lo-quent
Po-lyˋp-to-ton
Po-tèn-ti-al
Pre˵-fa-to-ry

Pre-ter-pèr-fect
Pro-ec'-the-ſis
Pro-ſi"-ci-ent
Pro-lèp-ti-cal
Pro-lìx-i-ty
Pro-no"-mi-nal
Pro-prì-e-ty
Pro-sò-di-a
Pro-sò-di-an
Pro-to"-lo-gy
Pro-to"-ly-pon
Pro-ver'-bi-al
Pſeu-do"-lo-gy
Quo-tà-ti-on
Re-ci"-pro-cal
Rhe-to"-ri-cal
Rhe-to"-ri-cate
Sar-cà-ſti-cal
Sa-ty"-ri-cal
Sè-mi-cò-lon
So-li"-lo-quy
Su-pèr-la-tive
Syl-la"-bi-cal
Syn-œ'-re-ſis
Syn-a-læ'-pha
Syn-cho-rè-ſis
Syn-èch-do-che
Syn-o"-ny-ma
Syn-o"-ny-mous
Syn-o"-no-my
Tau-to"-lo-gy
Tech-no"-lo-gy
Tra-gè-di-an
Tra"-gi-co"-mic
Tranſ-là-ti-on
Tri-ſy'l-'a-ble
Tro-po"-lo-gy
Ty-po"-gra-pher
Ty-po-gra"-phic
Ty-po"-gra-phy
Ty-ro"-ci-ny
Ver-bo"-ſi-ty
Ver'-ſi-fi-er
Vo-lù-mi-nous

MYTHOLOGY.

Æ-ſcu-là-nus
A-ga-mèm-non
A-lèc-try-on
Am-brò-ſi-a
Am'-phi-trì-te
An-chi-là-us
An-dro"-me-da
A-ge-rò-na
An-te-vèr-ta
A-o"-ni-des
A-phro-dì-te
A-re-thù-ſa
Ar-gen-tì-nus
A-ri-ſtœ'-us
A-ſca"-la-phus
A-ſcò-li-a
A-ver-rù-neus
Bel-le"-ro-phon
Be-re-nì-ce
Bri-à-re-us
Bru-mà-li-a
Ca-du'-ce-us
Cal-lì-o-pe
Caſ-ſi'-o-pe
Ca-ſta"-li-des
Ca-ſtà-li-us
Ca-ſtà-li-a

Ci-thæˋˋ-ri-des
Co-ry-banˋ-tes
Cy-pa-rèſ-ſus
Da-nà-i-des
Deu-cà-li-on
Do-mi-dù-cus
E-lò-i-des
E-lyˋˋ-ſi-um
E-lyˋˋ-ſi-an
En-dyˋˋ-mi-on
E-phi-àl-tes
E-tę̀-o-cles
Eu-meˋˋ-ni-des
Eu-phroˋˋ-ſy-ne
Eu-ryˋ-a-le
Fa-bu-lì-nus
Fe-rà-li-a
Fe-rò-ni-a
Feſ-sò-ni-a
Flo-rà-li-a
Flu-vi-à-les
Ga-ny-mè-des
Har-po-crà-tes
He-lì-a-des
He-ſpeˋˋ-ri-des
Hip-po-càm-pi
Hip-po-crè-ne
Hip-poˋˋ-ly-tus
Hip-poˋˋ-me-nes
Ho-nò-ri-us
Ho-ſti-lì-na
Hy-a-cìn-thus
Hy-me-næˋ-us
I-a-pè-tus
Im-pe-rà-tor
In-diˋˋ-ge-tes
In-ter-dù-ca

Ju-ga-tì-nus
La-rà-ri-a
La-te-rà-nus
Le mù-ri-a
Leu-cò-ſi-a
Li-biˋˋ-ti-na
Me-di-trì-na
Me-li-cèr-ta
Mel-poˋˋ-mo-ne
Mi-mal-loˋ-nes
Mi-nù-li-i
No-ven-sì-les
Nu-biˋˋ-ge-næ
Nu-mè-ri-a
Oc-cà-ſi-o
O-cè-a-nus
O-cyˋˋ-pe-tæ
O-lymˋ-pi-us
Oſ-ſi-là-go
Pal-là-di-um
Par-theˋˋ-no-pe
Pa-siˋˋ-pha-e
Pa-tel-li-na
Pa-vèn-ti-a
Pel-lò-ni-a
Pe-neˋˋ-lo-pe
Pha-e-thù-ſa
Phi-lo-mè-la
Pi-eˋˋ-ri-des
Po-ly-nì-ces
Po-ly-phè-mus
Po-lyˋ-xi-na
Po-taˋˋ-mi-des
Pro-mè-the-us
Pro-pœˋ-ti-des
Pyg-mà-li-on
Quin-quà-tri-a

Re-di-cù-lus
Re-mù-ri-a
Rha-da-manˋ-thus
Sal-mò-ne-us
Se-gè-ti-a
Ter-psiʺ-cho-re
Ti-rà-ſi-as
Ti-ſiʺ-pho-ne
Trip-toʺ-le-mus
Tri-tò-ni-a
Tu-tu-lì-na
Val-lè-ni-a
Ver-giʺ-li-æ
Vi-ri-plà-ca
Vir-gi-nèn-ſis
Vo-lù-pi-a
U-rà-ni-a
Vul-cà-ni-a

PHILOSOPHY.

Ac-ceʺ-le-rate
A-clì-vi-ty
Ac-crè-ti-on
A-cèr-bi-ty
A-ciʺ-di-ty
Aʺ-cri-mo-ny
A-da-màn-tine
Ad-hè-ſi-on
A-è-ri-al
Æʺ-ſtu-a-ry
Æ-thè-re-al
Aʺ-ge-ra-ſy
Aʺ-la-ba-ſter
A-laʺ-cri-ty
Al-giʺ-di-ty
A-maʺ-ri-tude
A-maʺ-ru-lent
Am-phiʺ-bi-ous
An-nì-hi-late
An-tiʺ-pa-thy
A-por-rheˋ-a's
Ap-pa-rà-tus
Apˋ-pe-ten-cy
A-reʺ-nu-lous
A-riʺ-di-ty
Ar-tiʺ-cu-late
Ar-tiʺ-cu-lus
A-ſpeʺ-ri-ty
A-ſtrìc-ti-on
A-thaʺ-na-ſy
At-teʺ-nu-ate
At-tràc-ti-on
At-triʺ-tion
A-viʺ-di-ty
Au-toʺ-ma-tic
Bi-tù-mi-nous
Ca-liʺ-di-ty
Cal-loʺ-ſi-ty
Ca-lo-riʺ-fic
Ca-mè-le-on
Cà-me-lo-pard
Ca-paʺ-ci-ty
Ca-pìl-la-ry
Car-niʺ-vo-rous
Car-noʺ-ſi-ty
Car-tè-ſi-an
Cà-ſtraˋ-ti-on
Caʺ-ſu-al-ty
Ca-ta-ſtà-ſis
Ca-tà-ſtro-phe
Cau-ſaʺ-li-ty
Ce-leʺ-ri-ty
Ce-leʺ-ſti-al

Ceſ-sà-ti-on
Cha-ly"-be-ate
Co-a"-gu-late
Co-hè-ſi-on
Col-li"-ſi-on
Com-bu"-ſti-ble
Com-bu"-ſti-on
Com-plè-ti-on
Com-plèx-i-on
Com-prèſ-ſi-ble
Com-prèſ-ſi-on
Com-pùl-ſi-on
Con-cà-vi-ty
Con-cèp-ti-on
Con-cocˋ-ti-on
Con-crè-ti-on
Con-cùſ-ſi-on
Con-dèn-ſi-ty
Con-diˋˋ-ti-on
Con-geàl-a-ble
Con-ge"-ſti-on
Con-gloˋˋ-me-rate
Con-grù-i-ty
Con-na"-tu-ral
Con-nèx-i-on
Con-ſtiˋˋ-tu-ent
Con-ſtrìc-ti-on
Con-sùmp-ti-on
Con-tinˋ-gen-cy
Con-tù-ſi-on
Con-vexˋ-i-ty
Co-o"-pe-rate
Co-pèr-ni-can
Cor-nè-li-an
Cor-niˋˋ-ge-rous
Cor-pò-re-al
Cor-pùs-cu-lar
Cor-rò-ſi-on
Cor-nip-ti-ble
Cor-rùp-ti-on
Cre-à-ti-on
De-cli"-vi-ty
De-cùſ-ſi-on
De-cù-ti-ent
De-flèc-ti-on
De-flùx-i-on
De-lè-ti-on
De-li"-qui-um
Den-dro"-lo-gy
Den-tiˋˋ-ti-on
De-prèſ-ſi-on
De-trìc-ſi-on
Di-aˋˋ-pha-nous
Diſ-cùſ-ſi-on
Diſ-pa"-ri-ty
Diſ-tèn-ſi-on
Diſ-tòr-ti-on
Diſ-ù-ni-on
Di-vèr-ſi-ty
Di-vi"-ſi-on
Do-ci"-li-ty
Duc-ti"-li-ty
Du-rà-ti-on
Ef-fer-ve"-ſcence
Eˋf-fi-ca-cy
Ef-fi"-ci-ent
Ef-flù-vi-ums
Ef-fù-ſi-on
E-gèr-mi-nate
E-grèſ-ſi-on
E-gùr-gi-tate
E-jecˋ-ti-on
E-lèc-tri-cal
E-le-phàn-tine

E-li``-ſi-on
E-miſ-ſi-on
E-mò-ti-on
E-pi-cù-rus
E″-pi-cu-riſm
E-qui``-vo-cal
E-rèc-ti-on
E-rò-ſi-on
E-rùp-ti-on
E-va``-po-rate
Ex-pàn-ſi-on
Ex-plò-ſi-on
Ex-tèn-ſi-on
Ex-tre``-mi-ty
Ex-tù-be-rance
Ex-ù-vi-æ
Fa-ta``-li-ty
Fe-cùn-di-ty
Fer-rù-gi-nous
Fer-ti``-li-ty
Fla``-tu-len-cy
Flu-i``-di-ty
For-mà-ti-on
F[illegible]-li-ty
Fri[illegible]on
Fri-g[illegible]-ty
Fruc-ti``-fe-rous
Fru-gi``-vo-rous
Ful-gi``-di-ty
Fu-li``-gi-nous
Fun-go``-ſi-ty
Ge-li``-di-ty
Geſ-tà-ti-on
Gib-bo``-ſi-ty
Gra-ci``-li-ty
Gra-dà-ti-on
Gra-mi``-ne-ous

Grand-e``-vi-ty
Gra-ni``-vo-rous
Gra-vi`` di-ty
Gru-mo``-ſi-ty
Gu-ſtà-ti-on
Ha-li``-tu-ous
He-lì-a-cal
Her-ma``-phro-dite
Hu-mi``-di-ty
Hy-po``-the-ſis
I-dèn-ti-ty
Ig-ni``-fe-rous
Ig-ni``-vo-mous
Il-lù-mi-nate
Im-ma``-ni-ty
Im-mèn-ſi-ty
Im-mèr-ſi-on
Im-mi``-ſi-on
Im-pèr-vi-ous
Im-pe``-tu-ous
Im-prèſ-ſi-on
In-ad`-e-quate
In-a``-ra-ble
In-aù-di-ble
In-ca-le``-ſcence
In-ca-le``-ſcent
In-ci``-ſi-on
In-co-hè-rence
In-còn-gru-ous
In-còr-po-rate
In-dò-ma-ble
In-èr-ti-a
In-èr-ti-tude
In-fec`-ti-on
In-fi``-ni-ty
In-flà-ti-on
In-fràn-gi-ble

In-fù-ſi-on
In-jèc-ti-on
In-nòx-i-ous
In-ſèr-ti-on
In-tèl-li-gence
In-tèn-ſi-on
In-tèn-ti-on
In-ter-co‶-ſtal
In-ter. cùr-rent
In-ter-flù-ent
In-ter-jà-cent
In-ter-mìt-tent
In‵-tri-ca-cy
In-tù-i-tive
In-tu-me‶-ſcence
In-vèn-ti-on
In-ve‶-ſti-gate
In-ve‶-te-rate
In-vi‶-ſi-ble
I-ra‶-ſci-ble
Ir-rà-di-ate
Ir-ri‶-gu-ous
Lac-ti‶-fi-cal
Lam-pà-di-as
La-ni‶-fe-rous
La-ni‶-ge-rous
La-pi-de‶-ſcent
La-trà-ti-on
Len-ti‶-gi-nous
Li-qui‶-di-ty
Lu-bri‶-ci-ty
Lu-ci‶-di-ty
Lu-ci‶-fe-rous
Lù-mi-na-ry
Ma-di‶-di-ty
Mag-ne‶ ti-cal
Màl-le-a-ble

Ma-tè-ri-al
Ma-tù-ri-ty
Me-cha‶-ni-cal
Me-dùl-la-ry
Mel-là-ti-on
Mel-li‶-fe-rous
Me·phi‶-ti-cal
Me-tal‵-lur-gy
Me-ta-mòr-phoſe
Mi-cro‶-gra-phy
Mi‶-ne-ra-liſt
Mo-bi‶-li-ty
Mo-da‶-li-ty
Mor-ta‶-li-ty
Mu-co‶-ſi-ty
Mu-tà-ti-on
Na‶-tu-ra-liſt
Ne-cèſ-ſi-ty
Noc-ti-lù-ca
No-do‶-ſi-ty
Nu-ci‶-fe-rous
Nu-tà-ti-on
Nu-tri‶-ti-on
Nu-tri‶-ti-ous
Ob-li‶-qui-ty
Ob-li‶-vi-on
Ob-nù-bi-late
Ol-fàc-to-ry
On-to‶-lo-gy
O-na‶-ci-ty
Or-bi‶-cu-lar
Or-ga‶-ni-cal
O-vi‶-pa-rous
Paſ-si‶-vi-ty
Pe‶-ne-tra-ble
Phœ-no‶-me-non
Phœ-no‶-me-na

Phi-lo˵-ſo-pher
Phi-lo˵ ſo-phy
Phi-lo-ſtòr- gy
Phi-lo-tèch-nus
Phy-ti˵-vo-rous
Phy-to˵-lo-gy
Po-mi˵-fe-rous
Po-ro˵-ſi-ty
Po-ſi˵-ti-on
Pro-dùc-ti-ons
Pro-fùn-di-ty
Pro-pèn-ſi-ty
Py-tha˵-go-ras
Rà-di-an-cy
Ra-pà-ci-ous
Ra-pa˵-ci-ty
Ra-pi˵-di-ty
Rà-ti-o-nal
Re-a˵-li-ty
Re àc-ti-on
Re-cùr-vi-ty
Re-cùſ-ſi-on
Re-flèc-ti-on
Re-fràc-ti-on
Re-fràn-gi-ble
Re-fùl-gen-cy
Re-là-ti-on
Re-mìſ-ſi-on
Re per-cùſ-ſive
Re-ſi˵-li-ent
Re-ſplèn-den-cy
Re-tèn-ti-on
Re-vèr-be-rate
Rhi-no˵-ce-ros
Ro-tùn-di-ty
Sa-gà-ci-ous
Sa-ga˵-ci-ty

Sal-ſù gi-nous
Sa-po-ri˵-fic
Sa-tù-ri-ty
Sca-tù-ri-ent
Sen-sà-ti-on
Se-re˵-ni-ty
So-cì-e-ty
So-li˵-di-ty
So-lù-ti-on
Spe-ci˵-fi-cal
Spe˵ cu-la-tive
Spi-ri˵-tu-ous
Spon-tà-ne-ous
Ste-ri˵-li-ty
Sub-ſtàn-ti-al
Sub-ti˵-li-ty
Suc˵-cu-len-cy
Suc-cùſ-ſi-on
Su-dà-ti on
Sul-cà-ti-on
Suf-fù-ſi-on
Sul-phù-re-ous
Suſ-cèp-ti-ble
Suſ pèn-ſi-on
Tèm-pe-ra-ment
Tèm-pe-ra-ture
Te-nà-ci-ous
Te-na˵-ci-ty
Te-nù-i-ty
Ter-rà-que-ous
Ter-re˵ ſtri-al
Te-ſtà-ce-ous
Ti-mi˵-di-ty
Tranſ-fù-ſi-on
Tranſ-pà-ren-cy
Tre-pi˵-di-ty
Va-cù-i-ty

U-bi"-qui-ty
Ve"-ge-ta-ble
Ver-mi"-vo-rous
Ver-ti"-ci-ty
Vi-brà-ti-on
Vir-tu-ò-ſo
Viſ-co"-ſi-ty
Vi-ta"-li-ty
Vi-ti"-fe-rous
Vi-trì-o-lic
Vi-vi"-pa-rous
U-li"-gi-nous
Ul-tra-mùn-dane
U-ni-còr-nous
U-ni-vèr-ſal
Vo-li"-ti-on
Vo-rà-ci-ous
Vo-ra"-ci-ty
Vo-ra"-gi-nous
U-vi"-fe-rous
Xò-chi-to-tle
Zo-o"-gra-phy
Zo-o"-gra-pher
Zo-o"-lo-gy
Zo-o" phy-tes

CHAP. V.

Words of Five Syllables.

Ab-ne-gà-ti-on
Ab-ſo-lù-ti-on
Ac-cu-ſaˋ-ti-on
Ad-o-rà-ti-on
Anˋ-thro-po-mèr-phites
Ca-ba-li"-ſti-cal
Ca-lùm-ni-a-tor
Ce-le-brà-ti-on
Cir-cum-ci"-ſi-on
Còm-mi-nà-ti-on
Con-dem-nà-ti-on
Con-fir-mà-ti-on
Con-gre-gà-ti-on
Con-ſe-crà-ti-on
Con-ſub-ſtàn-ti-al
Con vo-cà-ti-on
Cru-ci-fixˋ-i-on
De"-ci-mà-ti-on
De"-pre-cà-ti-on
Deu-te-ro"-ga-my
Deu-te-ro"-no-my
Di-a-bo"-li-cal
Disˋ-pen-sà-ti-on
Di-vi-nà-ti-on
Ecˋ-cle-ſi-a"-ſtes
Ecˋ-cle-ſi-a"-ſtic
E-pi"-ſco-pa-cy
E-pi"-ſto-la-ry
E-van-ge"-li-cal
Exˋ-al-tà-ti-on
Exˋ-hor-tà-ti-on
Ex-hòr-ta-to-ry

Exˋ-pi-à-ti-on
Exˋ-pi-a-to-ry
Exˋ-pi-rà-ti-on
Exˋ-po-ſiˋˋ-ti-on
Fu-tu-riˋˋ-ti-on
Heˋˋ-te-ro-dox-y
Hi-e-ràr-chi-cal
Hì-e-ro-glyˋ-phic
Hi-e-ro-glyˋ-phics
Hi-e-roˋˋ-gra-phy
Ha-gi-oˋˋ-gra-phy
Hy-po-criˋˋ-ti-cal
Hy-po-ſtaˋˋ-ti-cal
Hy-po-theˋˋ-ti-cal
Ilˋ-lu-ſtrà-ti-on
Im-ma-tè-ri-al
Im-mo-là-ti-on
Im-mor-taˋˋ-li-ty
Im-peˋˋ-ni-ten-cy
Imˋ-po-fiˋˋ-ti-on
Inˋ-car-nà-ti-on
Inˋ-con-ceìv-a-ble
In-con-fiˋˋ-de-rate
In-con-sò-la-ble
In-còr-ri-gi-ble
In-cor-rùp-ti-ble
In-dig-nà-ti-on
In-diſ-pèn-ſa-ble
In-è-ſti-ma-ble
In-eˋˋ-vi-ta-ble
In-ex-cù-ſa-ble
In-ex-haù-ſti-ble
In-ex-oˋ-ra-ble
In-exˋ-pi-a-ble
In-exˋ-pli-ca-ble
In-exˋ-tri-ca-ble
In-fi-deˋˋ-li-ty

In-no-và-ti-on
In-qui-ſiˋˋ-ti-on
In-ſpi-rà-ti-on
In-ter-cèſ-ſi-on
In-va-liˋˋ-di-ty
In-vo-cà-ti-on
Ir-re-liˋˋ-gi-on
Ir-re-ſiˋˋ-ſta-ble
Ir-re″-vo-ca-ble
Ma-le-dìc-ti-on
Màr-tyr-oˋˋ-lo-gy
Me-di-à-ti-on
Me-di-tà-ti-on
Me-ri-tò-ri-ous
Me-tem-pſyˋ-cho-ſis
Mil-le-nà-ri-ans
Miˋˋ-ni-ſtè-ri-al
Miˋˋ-ni-ſtrà-ti-on
Mug-gle-toˋ-ni-ans
My-tho-loˋˋ-gi-cal
Ni-co-là-ti-ans
Ob-li-gà-ti-on
Ob-li-gà-to-ry
Op-por-tù-ni-ty
Op-po-ſiˋˋ-ti-on
Pa-ra-boˋˋ-li-cal
Pa-ra-doxˋ-i-cal
Par-ti-aˋˋ-li-ty
Pe-ni-tenˋ-ti-al
Per-ſe-cù-ti-on
Per-ſo-naˋˋ-li-ty
Per-ſpi-cù-i-ty
Per-ti-nà-ci-ous
Per-ti-na″-ci-ty
Per-tur-bà-ti-on
Per-vi-cà-ci-ous
Per-vi-ca″-ci-ty

Pe-ſti-lèn-ti-al
Pha-ri-sà-i-cal
Phi-la-dèl-phi-ans
Pre-cog-ni‶-ti-on
Preſ-by-tè-ri-an
Preſ-by-tè-ri-ans
Pri-ſcìl-li-a-niſts
Pro-bà-ti-o-ner
Pro-fa-nà-tion
Pro-hi-bi‶-ti-on
Pro‶-po-ſi‶-ti-on
Pro-vi-dèn-ti-al
Quàr-to-de‶-ci-mans
Re-can-tà-ti-on
Re-for-mà-ti-on
Re-li‶-gi-on-iſt
Re-no-và-ti-on
Re-pro-bà-ti-on
Re-ſur-rèc-ti-on
Re‶-ve-là-ti-on
Sab-ba-tà ri-ans
Sa-cri-fi‶-ci-al
Sa-cri-lè-gi-ous
Sànc-ti-mò-ni-al
Sen-ſu-a‶-li-ty
So-ci‶-ni-a-niſm
So-li-fi‶-di-an
Spì-ri-tu-a-lize
Sti‶-pu-là-ti-on
Su-per-ſti‶-ti-on
Su-per-ſti‶-ti-ous
Sup-li-cà-ti-on
Syn-a-go‶-gi-cal
Tèm-po-ra‶-li-ties
The-o-lò-gi-an
To-le-rà-ti-on
Tra-di‶-ti-o-nal
Tran`ſ-mi-grà-ti-on
Tràn-ſub-ſtàn-ti-ate
Tri-ni-tà-ri-ans
Va-len-ti‶-ni-ans
Vi‶-ſi-o-na-ry
Vi-ſi-tà-ti-on
U`-ni-for`-mi-ty
U`-ni-tà-ri-an
U`-ni-vèr-ſa-liſts
Un-pàr-do-na-ble

PHILOLOGY.

A-brè-vi-a-ture
A-ca-ta-lèc-tos
A-ca-ta-lec`-tic
Æ-ti-o‶-lo-gy
Al-le-go‶-ri-cal
Am-bi-gù-i-ty
Am-phi-bo‶-lo-gy
A-na-cæ`-no-ſis
A-na-co-lù-thon
A-na-co-lù-thus
A-na-cre-òn-tic
A-na-di-plò-ſis
A-na-gram`-ma-tiſm
A-na-gràm-ma-tiſt
Ant-a-na-clà-ſis
An-ta-po‶-do-ſis
An-thy-po‶-pho-ra
An-ti-bà-chi-us
An-ti-dàc-ty-lus
An-ti-me‶-tri-cal
An-ti-mè-ri-a
An-ti-pò-di-a
A-po-di-ox-is
A-po‶-lo-ge‶-tic

Ap-pli-cà-ti-on
Ap-po-ſiˋˋ-ti-on
A-ſpi-rà-ti-on
Aux-iˋˋ-li-a-ry
Ca-co-ſynˋ-the-ton
Com-bi-nà-ti-on
Com-po-ſiˋˋ-ti-on
Con-ju-gà-ti-on
De-cla-mà-ti-on
De-claˋˋ-ma-to-ry
De-noˋˋ-mi-na-tives
De-ri-và-ti-on
Di-a-lo-gìſ-mus
Di-a-phò-ni-a
Di-a-po-rè-ſis
Di-cæ-oˋˋ-lo-gy
Dìc-ti-o-na-ry
Di-e-zeugˋ-me-non
Di-la-tà-ti-on
Du-pli-cà-ti-on
Ef-flo-reˋˋ-ſcen-cy
E-le-gi-àm-bic
E-lo-cù-ti-on
En-an-tì-o-ſis
En-co-mi-à-ſtic
Ep-a-na-tèp-ſis
E-pa-naˋˋ-pho-ra
E-pan-òr-tho-ſis
E-pi-cè-di-um
E-pi-gràm-ma-tiſt
E-pi-myˋ-thi-um
E-pi-niˋˋ-ci-on
E-pi-pho-nè-ma
E-pì-ſto-la-ry
E-pi-ti-mè-ſis
E-tho-poè-i-a
E-ti-oˋˋ-lo-gy
E-ty-moˋˋ-lo-giſt
E-ty-moˋˋ-lo-gize
E-ty-moˋˋ-lo-gy
Ex-cla-mà-ti-on
Ex-e-geˋˋ-ti-cal
Ex-er-gà-ſi-a
Heph-the-miˋˋ-me-ris
Ho-moc-òp-to-ton
Hy-per-boˋˋ-li-cal
Hy-per-criˋˋ-ti-ciſm
Hy-po-tyˋˋ-po-ſis
Hy-ſte-roˋˋ-lo-gy
I-na-niˋˋ-lo-quent
In-ter-jecˋ-ti-on
In-ter-puncˋ-ti-on
In-ter-roˋˋ-ga-tives
Ir-re-fù-ta-ble
Lex-i-coˋˋ-gra-pher
Lu-cu-brà-ti-on
Ma-te-oˋˋ-lo-gy
Me-ta-phorˋˋ-i-cal
Me-to-nyˋˋ-mi-cal
Mo-no-ſyˋl-la-ble
Mul-ti-nò-mi-al
Or-tho-graˋˋ-phi-cal
Pa-ne-gyˋˋ-ri-cal
Pa-ra-phrà-ſti-cal
Pa-ta-viˋˋ-ni-ty
Pen-thi-miˋˋ-me-ris
Pe-riſ-ſoˋˋ-lo-gy
Phi-lo-loˋˋ-gi-cal
Phra-ſe-oˋˋ-lo-gy
Po-ly-ſyˋl-la-ble
Po-ly-ſynˋ-de-ton
Pre-po-ſiˋˋ-ti-on
Pre-ter-im-pèr-fect
Pre-ter-plu-pèr-fect

Pro-e-pi-zeùx-is
Pro-po-si˵-ti-on
Pro-ſo-po-pèi-a
Qua-dri-ſyˋl-la-ble
Re-pe-ti˵-ti-on
Rhe-to-ri˵-ci-an
Syn-a-thro-èſ-mus
Syn-ech-pho-nè-ſis
Syn-oe-ce-ò-ſis
Ter-mi-nà-ti-on
Tra-gi-co˵-me-dy
Tranſ-po-si˵-ti-on
Vo-ca˵-bu-la-ry

MYTHOLOGY.

Ad-ſcrip-ti˵-ti-i
Æ-ſcu-là-pi-us
A-ga-nip-pe-des
Am-ber-và-li-a
A-ge-rò-ni-a
A-pa-tù-ri-a
Bac-cha-nà-li-a
Com-pi-tà-li-a
Con-ſu-à-li-a
Di-o-nyˋ-ſi-us
Di-o-nyˋ-ſi-a
E-pi-læ-nè-a
E-rich-thò-ni-us
Ha-ma-dryˋ-a-des
He-li-co˵-ni-des
Her-ma˵-phro-dì-tus
Hip-po-cre˵-ni-des
Hy-a-cìn-thi-a
I-phi-gè-ni-a
Le-mo-nì-a-des
Lu-per-cà-li-a
Ma-na-ge˵-ni-ta
O-ce-à-ni-œ
Po-ly-hymˋ-ni-a
Qui-ri-nà-li-a
Ro-bi-gà-li-a
Sa-tur-nà-li-a
Theſ-mo-phò-ri-a
Vi-o-lèn-ti-a

PHILOSOPHY.

A-cri-mò-ni-ous
Ad-o-lèſ-cen-cy
A˵-gi-tà-ti-on
A-li-mèn-ta-ry
Al-te-rà-ti-on
A˵-ni-mal-cu-læ
A˵-ni-mà-li-ty
An-thro-po˵-lo-gy
An-thro-po˵-pa-thy
An-thro-po˵-phà-gy
An-thro-po˵-ſo-phy
Ap-pa-ri˵-ti-on
Ap-po-ſi˵-ti-on
A-re-fàc-ti-on
A-ſpi-rà-ti-on
At-trec-tà-ti-on
Aug-men-tà-ti-on
Cal-ci-nà-ti-on
Ca-te-ſàc-ti-on
Car-ti-la˵-gi-nous
Cir-cu-là-ti-on
Cir-cum-amˋ-bi-ent
Co-a-lèſ-cen-cy
Co-a-li˵-ti-on
Com-bi-nà-ti-on
Co-met-o˵-lo-gy

Com-pre-hèn-ſi-on
Com-pli-cà-ti-on
Con-den-sà-ti-on
Con-fla-grà-ti-on
Con-ſer-và-ti-on
Con-ſi-miˋˋ-li-ty
Con-ſti-pà-ti-on
Con-ſti-tù-ti-on
Còn-ſum-mà-ti-on
Con-ti-gù-i-ty
Con-ti-nù-i-ty
Con-tra-rì-e-ty
Coˋˋ-pu-là-ti-on
Cor-po-rì-e-ty
Co-ru-ſcà-ti-on
De-fe-cà-ti-on
De-glu-tiˋˋ-ti-on
De-gu-ſtà-ti-on
De-li-rà-ti-on
De-mi-grà-ti-on
De-nu-dà-ti-on
De-va-ſtà-ti-on
Di-a-pha-neì-ty
Di-la-tà-ti-on
Di-mu-niˋˋ-ti-on
Diſ-po-ſiˋˋ-ti-on
Diſ-ſi-miˋˋ-li-tude
Diſ-ſi-pà-ti-on
Diſ-ſo-lù-ti-on
Di-u-tùr-ni-ty
E-bùl-liˋˋ-ti-on
Ef-fiˋˋ-ci-en-cy
E-la-ſtiˋˋ-ci-ty
E-lec-triˋˋ-ci-ty
E-le-mèn-ta-ry
E-ma-nà-ti-on
E-pi-cù-re-an

Ex-ha-là-tion
Ex-pi-rà-ti-on
Ex-ſuc-cà-ti-on
Ex-ſu-dà-ti-on
Fer-men-tà-ti-on
Fla-tu-oˋˋ-ſi-ty
Flex-i-biˋˋ-li-ty
Fluc-tu-à-ti-on
Flux-i-biˋˋ-li-ty
For-tu-iˋˋ-ti-ous
Fri-a-biˋˋ-li-ty
Fru-men-tà-ce-ous
Ful-gu-rà-ti-on
Ful-mi-nà-ti-on
Fu-ſi-biˋˋ-li-ty
Fu-tu-riˋˋ-ti-on
Ge-ne-rà-ti-on
Ger-mi-nà-ti-on
Gla-ci-à-ti-on
Glu-ti-noˋˋ-ſi-ty
Gra-mi-niˋˋ-vo-rous
Gra-vi-tà-ti-on
Ha-li-oˋˋ-gra-phy
Ho-mo-gè-ne-al
Ho-mo-gè-ne-ous
Hy-per-phyˋˋ-ſi-cal
Hy-po-theˋˋ-ti-cal
Iˋˋ-di-oˋˋ-cra-ſy
Iˋˋ-di-oˋˋ-pa-thy
Im-ma-tè-ri-al
Im-ma-tù-ri-ty
Im-mo-biˋˋ-li-ty
Im-peˋˋ-ne-tra-ble
Im-per-cèp-ti-ble
Im-per-fèc-ti-on
Im-preg-nà-ti-on
In-ca-paˋˋ-ci-ty

In-cli-naˋ-ti-on
In-com-buˋˋ-ſti-ble
In-con-cìn-ni-ty
In-con-grù-i-ty
In-cor-pò-re-al
In-cor-rùp-ti-ble
In-cruˋˋ-ſtà-ti-on
In-cu-bà-ti-on
In-cur-va-ti-on
In-di-viˋˋ-du-al
In-di-viˋˋ-du-um
In-du-rà-ti-on
In-e-quaˋˋ-li-ty
In-fer-tiˋˋ-li-ty
In-flam-mà-ti-on
In-geˋˋ-ne-ra-ted
In-seˋˋ-pa-ra-ble
In-ſi-piˋˋ-di-ty
In-ſpi-rà-ti-on
In-ſpiſ-sà-ti-on
In-tel-lèc-tu-als
In-tèl-li-gen-ces
In-ter-mè-di-um
In-ter-mìſ-ſi-on
In-ter-mùn-di-an
In-tre-piˋˋ-di-ty
In-tro-mìſ-ſi-on
In-tro-ſùc-ti-on
In-tro-ſùm-ti-on
In-tu-iˋˋ-ti-on
In-un-dà-ti-on
In-voˋˋ-lun-ta-ry
Ir-raˋˋ-ti-o-nal
Ir-ri-gà-ti-on
Ir-ro-rà-ti-on
Ju-ve-niˋˋ-li-ty
La-cry-mà-ti-on

Li-que-fàc-ti-on
Ma-de-fàc-ti-on
Man-du-cà-ti-on
Maˋˋ-ſti cà-ti-on
Maˋˋ-tu-rà-ti-on
Me-tal-liˋˋ-fe-rous
Me-tal-loˋˋ-gra-phy
Me-ta-mòr-pho-ſis
Me-ta-phyˋˋ-ſi-cal
Mu-ta-biˋˋ-li-ty
O-do-riˋˋ-fe-rous
O-le-aˋˋ-gi-nous
Oˋˋ-pe-rà-ti-on
Op-pi-là-ti-on
Or-ni-thoˋˋ-lo-gy
Ou-ra-noˋˋ-gra-phy
Par-tu-riˋˋ-ti-on
Pe-ne-trà-ti-on
Per-me-à-ti-on
Phy-ſi-oˋˋ-lo-gy
Proˋˋ-pa-gà-ti-on
Pu-tre-ìàc-ti-on
Ra-di-à-ti-on
Ra-re-fàc-ti-on
Re-flex-iˋˋ-vi-ty
Re-lax-à-ti-on
Re-per-cùſ-ſi-on
Re-ſo-lù-ti-on
Re-ſpi-rà-ti-on
Re-ſti-tù-ti-on
Ri-ſi-biˋˋ-li-ty
Sa-li-và-ri-ous
Sca-tu-riˋˋ-gi-nous
Se-me-niˋˋ-fe-rous
Siˋˋ-mi-là-ri-ty
So-po-riˋˋ-fe-rous
Speˋˋ-cu-là-ti-on

Sti‶-mu-là-ti-on
Sub-ter-rà-ne-an
Sub-ter-rà-ne-ous
Sù-per-fi‶-ci-es
Su-per-na‶-tu-ral
Tan-gi-bi‶-li-ty
Ti-til-là-ti-on
Tranſ-for-mà-ti-on
Tranſ-me-à-ti-on
Tranſ-mi-grà-ti-on
Tran-ſpi-rà-ti-on
Tre-pi-dà-ti-on
Va-ri-e-gà-ted
Ve-ge-tà-ti-on
Vi-ſi-bi‶-li-ty
Vi-ti-gi‶-ne-ous
U-lu-là-ti-on
Un-du-là-ti-on
U-ni-fòr-mi-ty
Vo-lu-bi‶-li-ty

CHAP. VI.

Words of Six and Seven Syllables.

Com-me-mo-rà-ti-on
Ec-cle-ſi-a‶-ſti-cal
Ec-cle-ſi-a‶-ſti-cus
E‶-di-fi-cà-ti-on
E-ja‶-cu-là-ti-on
E-lee-mo‶-ſy-na-ry
Ex‵-tra-pa-rò-chi-al
Glo-ri-fi-cà-ti-on
Il-lu-mi-nà-ti-on
Im-mu-ta-bi‶-li-ty
Im-par-ti-a‶-li-ty
In-com-mèn-ſu-ra-ble
In-com-mù-ni-ca-ble
In-com-pre-hèn-ſi-ble
In-ex-tìn-guiſh-a-ble
In-fal-li-bi‶-li-ty
I-ni-ti-à-ti-on
In-ter-pre-tà-ti-on
Ir-re-con-cì-la-ble
Ju‶-ſti-fi-cà-ti-on
Me-di-a-tò-ri-al
O-pi‶-ni-o-na-tive
Pa-ci-fi-cà-ti-on
Pe-ni-tèn-ti-a-ry
Pon-ti-fi-cà-li-a
Pre-de‶-ſti-nà-ri-an
Pre-de‶-ſti-nà-ti-on
Pro-cra‶-ſti-nà-ti-on
Pro-pi‶-ti-à-ti-on
Pro-pi‶-ti-à-to-ry
Pu-ri-fi-cà-ti-on
Re-ge-ne-rà-ti-on
Re-ſi-dèn-ti-a-ry
Sanc-ti-fi-cà-ti-on
Se‶-mi-pe-là-gi-ans
Spi-ri-tu-a‶-li-ty
Sub-or-di-na‵-ti-on
Su-pe-ri-o‶-ri-ty

Tranſ-fi-gu-rà-ti-on
Va-ti-ci-nà-ti-on
U-bi-qui-tà-ri-ans

Philology.

A-bre-vi-à-ti-on
Am-pli-fi-cà-ti-on
An-ti-me-taˋˋ-bo-le
An-ti-no-mà-ſi-a
An-tì-pa-raˋˋ-ſta-ſis
Ant-oˋˋ-no-mà-ſi-a
A-po-ſi-o-pè-ſis
Ar-ti-cu-là-ti-on
Bra-chy-ca-ta-tòp-tic
Cir-cum-lo-cù-ti-on
Co-me-di-oˋˋ-gra-pher
Di-lu-ci-dà-ti-on
E-le-gi-oˋˋ-gra-pher
E-lu-cu-brà-ti-on
E-nun-ti-à-ti-on
E-paˋˋ-na-di-plò-ſis
E-pi-tha-là-mi-um
E-ty-mo-loˋˋ-gi-cal
Ex-a-cer-bà-ti-on
Ex-te-nu-à-ti-on
Hen-de-ca-ſyˋl-la-bon
He-te-ro-gè-ne-al
Hi-ſto-ri-oˋˋ-gra-pher
Hi-ſto-ri-oˋˋ-lo-gy
Ho-moe-o-te-lèu-ton
Hy-per-ca-ta-lèc-tic
Hy-per-diſ-ſyˋl-la-ble
In-ter-ro-gà-ti-on
Pa-ra-di-aˋˋ-ſto-le
Pa-ra-ſi-o-pè-ſis
Pa-ra-ſyl-laˋˋ-bi-cal
Par-oˋˋ-no-mà-ſi-a
Phi-lo-hi-ſtoˋˋ-ri-cus
Pro-nun-ci-à-ti-on
Proſ-oˋˋ-no-mà-ſi-a
Rhe-to-ri-cà-ti-ons
Ver-ſi-fi-cà-ti-on

Mithology.

Me-di-tri-nà-li-a

Philosophy.

Ac-ce-le-rà-ti-on
An-ni-hi-là-ti-on
An-te-di-lù-vi-an
Chyˋˋ-li-fi-cà-ti-on
Claˋˋ-ri-fi-cà-ti-on
Co-a-gu-là-ti-on
Con-caˋˋ-te-nà-ti-on
De-cor-ti-cà-ti-on
Di-vi-ſi-biˋˋ-li-ty
E-ja-cu-là-ti-on
E-raˋˋ-di-cà-ti-on
E-vaˋˋ-cu-à-ti-on
E-vaˋˋ-po-rà-ti-on
Ex-co-ri-à-ti-on
He-te-ro-gè-ne-al
He-te-ro-gè-ne-ous
Ho-mo-ge-nè-i-ty
Hor-ri-pi-là-ti-on
Iˋˋ-di-o-ſyˋn-crá-ſy
Il-lu-mi-nà-ti-on
I-ma-gi-nà-ti-on
Im-mu-ta-biˋˋ-li-ty
Im-peˋˋ-tu-oˋˋ-ſi-ty
In-ar-ti-fiˋˋ-ci-al

In-cor-po-ra‶-li-ty
In-cor-po-rà-ti-on
In-cor-po-rè-i-ty
In-flex-i-bi‶-li-ty
In-ſen-ſi-bi‶-li-ty
In-ter-lu-cà-ti-on
In-ter-po-ſi‶-ti-on
In-ve‶-ſti-gà-ti-on
Ir-ra-di-àti -on
Mal-le-a-bi‶-li-ty
Ma-te-ri-a‶-li-ty
Mea-ſu-ra-bi‶-li-ty
Me-te-o-ro‶-lo-gy
Mo-di-fi-cà-ti-on
Mol-li-fi-cà-ti-on
Or-ga‶-ni-zà-ti-on
Pe‶-tri-fi-cà-ti-on
Ra‶-mi-fi-cà-ti-on
Ra-ti-o-na‶-li-ty
Re-flex-i-bi‶-li-ty
Re-fran-gi-bi‶-li-ty
Re-fri-ge-rà-ti-on
Su-per-na-tà-ti-on
U-ni-ver-ſa‶-li-ty

Words of Seven Syllables.

Im-ma-te-ri-a‶-li-ty
La-ti-tu-di-nà-ri-an
Re-con-ci-li-à-ti-on
Su-per-e‶-ro-gà-ti-on
Tran‵-ſub-ſtan‵-ti-à-ti-on

PHILOLOGY.

A-na-ce-pha-lè-o-ſis
An-ti-pa-ra-ſi‵-a-ſis

PHILOSOPHY.

Im-ma-te-ri-a‶-li-ty
Im-pe‶-ne-tra-bi‶-li-ty
Ir-ra-ti-o-na‶-li-ty

SECT.

SECTION II.

Containing the ALPHABETS,

I. *Of* COSMOGRAPHY.
II. *Of* ARITHMETIC.
III. *Of* GEOMETRY.
IV. *Of* MECHANICS.
V. *Of* ARCHITECTURE.

With a NEW METHOD *to aſſiſt the Learner in Spelling, or Dividing the Words of each reſpective Science into their proper Number of Syllables.*

CHAP. I.

Words of Two Syllables.

COSMOGRAPHY.	
Æ`ther	æ
Al`gol	l
An`gle	n
An`ſæ	n
An`ſes	n
Ap`ſis	p
A`ra	a
Ar`tic	r
A`ſpect	a
Au`ſtral	u
Ax`is	x
Bàllance	l
Cànis	a
Caſ`tor	s
Cen`taur	n

Cètus	e
Cir`cles	r
Clìmate	i
Còlures	o
Còma	o
Combùſt	m
Co``mets	o
Cor`vus	r
Cur`tate	r
Cy``gnus	y
Degrèe	e
Dèneb	e
Di``git	i
Dirèct	i
Dìſcus	i
Dràco	a
Dra``gons	a

Ecˋlipſe	c
Eˋpact	p
Fixˋed	x
Friˋˋgid	i
Gibˋbous	b
Hirˋcus	r
Hyˋdra	y
Inˋgreſs	n
Iˋſland	i
Iſthˋmus	h
Lèpus	e
Levànt	e
Lìbra	i
Liˋˋmit	i
Lùnar	u
Lùpus	u
Lyˋra	y
Milˋky	i
Miˋˋnute	i
Nàdir	a
Norˋthern	r
Oblìque	b
Opˋtic	p
Orˋbit	r
Orˋbis	r
Phàſes	a
Piˋˋſces	i
Plaˋˋnets	a
Pòllux	l
Prìmum	i
Quàdrant	a
Quarˋtile	r
Quinˋcunx	n
Quinˋtile	n
Règel	e
Rìgel	i
Rìſing	i

Sàturn	a
Sècond	e
Sexˋtans	x
Sexˋtile	x
Sòlar	o
Syˋˋſtem	y
Taùrus	u
Torˋrid	r
Trànſit	n
Troˋˋpics	o
Twiˋlight	i
Vènus	e
Verˋtex	e
Vìa	i
Virˋgo	r
Urˋſa	r
Zènith	e

ARITHMETICK.

Absˋtract	s
Caˋˋnon	a
Caˋˋract	a
Caˋˋrat	a
Cenˋteſm	n
Comˋmon	m
Comˋpound	m
Concrète	n
Conˋſtant	n
Cùbic	u
Cyˋpher	y
Diˋˋgits	i
Diſcrète	s
Disjùnct	s
Eˋven	e
Facˋtors	c
Fiˋˋgures	i

Flùent	u
Flow`ing	w
Go`lden	l
Hu`ndred	n
In`dex	n
Inver`ſe	n
Lem`ma	m
Mo`ments	o
Nu`mber	m
Pe`rfect	r
Pòriſm	o
Pòriſme	o
Pòwers	o
Prac`tice	c
Pròblem	b
Pròduct	o
Sècond	e
Si`mple	m
So``lid	o
U`nite	u

GEOMETRY.

Ab`ſciſſe	b
Ab`ſtract	b
A`cre	a
Acu`te	a
A`mbit	m
An`gle	n
Ax`is	x
Bar`rel	r
Bea`ring	r
Caùſtic	u
Cen`teſm	n
Cen`tral	n
Cen`tre	n
Cir`cle	r
Coàſting	t
Co`mpaſs	m
Co`mpound	m
Concàve	n
Co``nies	o
Con`tact	n
Con`verſe	n
Cùrrent	r
Cur`ſor	r
Dàta	a
Degrèe	e
Dìal	i
Dirèct	i
Diſcrète	s
Disjùnct	s
Di``ſtance	i
Erèct	e
Extrème	x
Fi``gure	i
Fìnite	i
Fòcus	o
Frùſtum	u
Guàging	g
Gìven	i
Gnòmon	o
Hèlix	e
Immènſe	m
Làbel	a
Lem`ma	m
Le``vel	e
Lòbal	o
Ma`gnet	g
Meàſure	a
Mid`dle	d
Mòments	o
Neèdle	e
Nor`mal	r

Oblìque	b
O`blong	b
Obtùſe	b
Or`ders	r
O`val	o
Pòrime	o
Pòriſm	o
Pro`blem	b
Pròduce	o
Quàdrant	a
Quàdrat	a
Rho`mbus	m
Sai`ling	l
Sècant	e
Sècond	e
Sec`tor	c
Seg`ment	g
Sex`tans	x
Sex`tant	x
Slìding	i
So``lid	o
Spìral	i
Squàring	a
Su`btenſe	b
Sur`face	r
Survèy	r
Ta`ngent	n
Tran`ſverſe	s
Trìgon	i
Ver`ſed	r

MECHANICKS.

Air-Pump	r
An`gle	n
Ax`is	x
Ax`le	x
Bàllance	l
Bàrrel	r
Bèvel	e
Cas`cade	s
Cen`tre	n
Con`trate	n
Coun`ter	n
Cur`ſor	r
Deſcènt	e
En`gine	n
Flùid	u
Fly`ing	y
Fùſy }	u
Fusèe }	u
Hèlix	e
Her`mes	r
Làbel	a
Lèver	e
Le``vel	e
Li``quids	i
Lòcal	o
Loc`king	k
Machìne	a
Meàſure	a
Mòments	o
Movèment	c
Nor`ma	r
Oblìque	b
O`blong	b
O`val	o
Pa`llet	b
Pòtans }	o
Pòtence }	o
Pu`lley	l
Ràtchet	h
Sècond	c
Slìding	i

Spìral	i
Sta``tics	a
Strìking	i
Sur`face	r
Sy`phon	y
Vec`tis	c
Warn`ing	n

ARCHITECTURE.

Alcòve	l
An`tæ	n
An`tes	n
An`tics	n
Antìque	n
An`tic	n
Ar`ches	r
A`ttic	t
Bàllon	l
Ba``ſton	a
Beàrer	r
Beaùty	u
Boùhine	l
Bùtments	t
Bùttreſs	t
Ca`mber	m
Caùking	k
Chàmber	m
Chàmbrante	m
Chàptrels	p
Cìma	i
Cymàiſe	y
Cin`cture	c
Co``lumn	o
Co`nge	n
Co`nſole	n
Cor`bet	r
Co`rbit	r
Co`rbel	r
Cor`nice	r
Cor`niche	r
Cor`niſh	r
Còving	o
Dàdo	a
Do``ric	o
Doùcine	u
Dra``gon	a
Dip`tere	p
Eùſtyle	u
Fàcade	a
Fìllet	l
Flùtings	u
Frèſco	s
Fro`nton	n
Gàble	a
Gi`rders	r
Gu`lla	l
Gòthic	o
Gu`ttæ	t
Im`poſt	m
Me``tops	t
Mìnute	i
Mìtre	i
Mo``del	o
Mo``dule	o
Moùldings	d
Mùtule	u
Nèwel	w
Nùel	u
Ogèe	o
Or`der	r
O`val	o
Pe`rſic	r
Pìllar	l

Plàncere	n
Plaˋtform	t
Pròfile	o
Pròfit	o
Punˋchins	n
Purˋlines	r
Purˋlins	r
Quàrter	r
Ròman	o
Syˋˋſtyle	y
Tàlon	a
Tàlus	a
Tòrus	o
Triˋˋgliph	i
Trìglyph	i
Triˋngle	n
Tròchile	o
Tròphy	o
Tùſcan	u
Tyˋmpan	m
Zàccho	c
Zoˋcco	c
Zòcle	o

CHAP. II.

Words of Three Syllables.

COSMOGRAPHY.

Achèrner	a	r
Afˋˋrica	a	i
Alˋgeneb	l	e
Aˋlioth	l	i
Aˋltitude	l	i
Aˋmplitude	m	i
Aˋngular	n	u
Aˋnnual	n	u
Antàres	n	a
Antàrctic	n	r
Aˋpogee	a	o
Appàrent	p	a
Apˋsides	p	i
Aquiˋˋla	a	i
Arctùrus	c	u
Arˋgument	r	u
Aˋries	a	i
Aſcènding	a	d
Aſcìi	a	i
Aˋſia	a	i
Aˋſteriſm	a	e
Aurìga	u	i
Aˋˋzimuth	a	i
Biguìntile	i	n
Bòreal	o	e
Bòſphorus	s	o
Caˋˋlendar	a	n
Capèlla	a	l
Càpricorn	a	i
Càrdinal	r	i
Caˋˋtaract	a	a
Ceginus	e	i

Cèpheus	e	e
Cònſequence	n	e
Còntinent	n	i
Coròna	o	o
Cur`tated	r	a
De``ferent	e	e
Delphìnus	l	i
Dìalling	i	l
Dìfference	f	e
Diùrnal	i	r
Eclìptic	c	p
Equàtor	e	a
Equìnus	e	i
Fàlcated	l	a
Fàſciæ	a	i
Fi``nitor	i	i
Fìrmament	r	a
Fòmahant	o	a
Ga``laxy	a	x
Ge``mini	e	i
Helìce	e	i
He``miſphere	e	i
Hìppeus	i	e
Horìzon	o	i
Ho``roſcope	o	o
Hybèrnal	y	r
Hyèmal	y	e
Infòrmed	n	m
Jùpiter	u	i
La``titude	a	i
Lòngitude	n	i
Lùcida	u	i
Mèrcury	r	u
Mòtion	o	i
Ne``bulous	e	u
Noctùrnal	c	r
O`ccident	c	i
O`cean	o	e
O`rient	o	i
Orìon	o	i
Pa``rallax	a	l
Pa``rallel	a	l
Pa``rallels	a	l
Pe``gaſus	e	a
Penùmbra	e	m
Pèriod	e	i
Pèrſeus	r	e
Phròcyon	o	y
Pla``niſphere	a	i
Pleìades	i	a
Prìmary	i	a
Quàdratures	a	a
Rèctify	c	i
Règion	e	i
Re``trograde	e	o
Sagìtta	a	t
Satèllites	a	l
Scòrpio	r	i
Sènſible	n	i
Si``deral	i	e
Sòlſtices	l	i
Stàtion	a	i
Sy`zygy	y	y
Te``leſcope	e	e
Tèmperate	m	e
Tro``pical	o	i
Vèrtical	r	i
Vi``ſible	i	i
U`niverſe	u	i
Zi``phias	i	i
Zòdiac	o	i

ARITHMETICK.

Aˋbſolute	b	o
Abùndant	b	n
Aˋggregate	g	e
Aìmable	i	a
Alˋgebra	l	e
Alˋgorithm	l	o
Aˋlgoriſm	l	o
Aˋˋliquant	a	i
Aˋliquot	a	i
Altèrnate	l	r
Binòmial	i	o
Biquàdrate	i	a
Càlculus	l	u
Càrdinal	r	i
Châˋracters	a	c
Chiˋˋliad	i	i
Circular	r	u
Compòſed	m	o
Compoˋˋſite	m	o
Cònſequent	n	e
Deˋˋcimal	e	i
Difference	f	e
Dividend	i	i
Divìſor	i	i
Eˋvenly	e	n
Expònent	x	o
Fèllowſhip	l	w
Fiˋˋgural	i	u
Fiˋˋgurate	i	u
Flùxions	x	i
Fràction	c	i
Geˋˋnited	e	i
Improˋˋper	m	o
Inˋfinite	n	i

Inˋtegers	n	e
Inˋtereſt	n	r
Latèrnal	a	r
Liˋˋmited	i	i
Liˋˋnear	i	e
Liˋˋteral	i	e
Loˋˋgarithms	o	a
Logìſtics	o	i
Màximis	x	i
Mùltiple	l	i
Mùltiply	l	i
Neˋˋgative	e	a
Nùmeral	u	e
Poriˋˋſtic	o	i
Poˋˋſitive	o	i
Pòſtulates	o	u
Quadraˋˋtic	a	a
Quàntities	n	i
Quòtient	o	i
Ràtio	a	i
Rèctangle	c	n
Reſolvènd	e	l
Secùndans	e	n
Sèries	e	i
Siˋˋmilar	i	i
Spècies	e	i
Subdùple	b	u
Subtrahènd	b	a
Subtriˋˋple	b	i
Surſoˋˋlid	r	o
Thèorem	e	o
Triˋˋplicate	i	i
Unˋciæ	n	i
Unˋity	u	i

GEOMETRY.

Altèrnate	l	r

Alˋtitude

Alˋtitude	l	i
Amˋbligon	m	i
Anˋgular	n	u
Aˋˋperture	a	e
Aˋpplicate	p	i
Aˋrea	a	e
Aˋˋſymptotes	a	m
Aˋxiom	x	i
Caˋˋlipers	a	i
Caˋˋchetus	a	e
Cìrcular	r	u
Circumſcrìbe	r	m
Cìſſoid	ſ	o
Còmpaſſes	m	s
Còmplement	m	e
Concèntric	n	n
Conˋchoid	n	o
Concùrring	n	r
Conˋgruent	n	u
Conˋjugate	o	u
Còˋnoid	n	o
Conſcrìbed	n	i
Cònſequent	n	e
Contìngent	o	n
Co-sècant	o	e
Co-tàngent	u	n
Cùbature	r	a
Cùrvature	y	a
Cyˋˋcloid	y	o
Cyˋˋlinder	e	n
Deˋˋcagon	e	a
Deˋˋcimal	e	i
Declìning	e	i
Depàrture	e	r
Deſcrìbent	e	i
Dìagram	i	a
Dìalling	i	l
Dìopter	i	p
Dirèctrix	i	c
Dìˋrigent	i	i
Divèrgent	i	r
Dùplicate	u	i
Eˋˋlements	e	e
Ellìpſis	l	p
Eˋˋvolute	e	o
Eˋxagon	x	a
Extèrnal	x	r
Flùxion	x	i
Fùrniture	r	i
Geˋˋneſis	e	e
Gloˋˋbular	o	u
Gnomoˋˋnics	o	o
Heˋˋmiſphere	e	i
Hèptagon	p	a
Hèxagon	x	a
Hòrologe	o	o
Inclìning	n	i
Inˋcrement	n	e
Inˋfinite	n	i
Inſcrìbed	n	i
Intàctæ	n	c
Intèrnal	n	r
Inˋvolute	n	o
Iˋˋſagon	i	a
Laˋˋtitude	a	i
Liˋˋmited	i	i
Liˋˋnear	i	e
Loˋˋgarithms	o	a
Lòngitude	n	i
Lùnulæ	u	u
Màgnitude	g	i
Miˋˋnimis	i	i
Màximis	a	i
Mechaˋˋnics	e	a

Mòtion	o	i
Naùtical	u	i
Noctùrnal	c	r
Nòdated	o	a
Ocˋtagon	c	a
Opˋpoſite	p	o
Orˋdinate	r	i
Oſtènſive	o	n
Oˋxygone	x	y
Paˋˋrallel	a	l
Penˋdulum	n	u
Penˋtagon	n	a
Penˋtangle	n	n
Plaˋˋniſphere	a	i
Platoˋˋnic	a	o
Poˋˋlygon	o	y
Poˋlygram	o	y
Poriſma	o	s
Poriˋˋſtic	o	i
Posˋˋtulates	o	u
Priſmoid	s	o
Projèctiles	o	c
Protràctor	o	c
Punˋctated	c	a
Pyˋˋramid	y	a
Quàdrangle	a	n
Quadràntal	a	n
Quadràtrix	a	a
Quàdrature	a	a
Quòtient	o	i
Ràdius	a	i
Ràtio	a	i
Reclìning	e	i
Recˋtangles	c	n
Recˋtangled	c	n
Reˋgular	e	u
Sagìtta	a	t

Scaleˋnous	a	e
Schòlium	o	i
Seˋction	c	i
Seˋxangle	x	n
Siˋˋmilar	i	i
Spheˋˋrical	e	i
Spheˋˋroid	e	o
Stàtion	a	i
Subdùple	b	u
Subnòrmal	b	r
Subtàngent	b	n
Subſtyˋlar	b	y
Subtriˋˋple	b	i
Sùpplement	p	e
Surſoˋˋlid	r	o
Survèyor	r	y
Thèorem	e	o
Trìangle	i	n
Triˋˋplicate	i	i
Tròchoid	o	o
Trùncated	n	a
Vèrtical	r	i

MECHANICS.

Abˋſolute	b	o
Aˋˋjutage	a	u
Arˋtifice	r	i
Baˋˋroſcope	a	o
Càlipters	a	i
Cùneus	u	e
Cyˋlinder	y	n
Deˋnſity	n	i
Dìadrome	i	a
Eˋmbolus	m	o
Engineèr }	n	i
Enginìer }	n	i

E‵quable	e	a
E‵quably	e	a
Exhàuſted	x	t
Frìctions	c	i
Grà‵vity	a	i
Grà‵vitate	a	i
Herme‶tic	r	e
Hydràulic	y	u
Hydràulics	y	u
Hydràulo	y	u
Hy‵groſcope	y	o
Immèrſed	m	r
Inclìned	n	i
I‶ſochrone	i	o
Làtion	a	i
Machìna	a	i
Màchiniſt	a	i
Mecha‶nics	e	a
Mecha‶nic	e	a
Momènta	o	n
Mòtion	o	i
Moùlinet	u	i
Pa‶rallel	a	l
Pen‵dulum	n	u
Pi‶nion	i	i
Pneuma‶tics	u	a
Pneuma‶tic	u	a
Projèctiles	o	i
Pùlſion	l	i
Re‶lative	e	a
Speci‶fic	e	i
Sta‶tical	a	i
Ther‵moſcope	r	o
Troc‵hlea	h	e
Troc‵hilice	o	i
Troc‵holics	o	o

ARCHITECTURE.

A‶bacus	a	a
An‵nulet	n	u
Ar‵chitect	l	i
Ar‵chitrave	r	i
A‶ſtragal,	a	a
Bàldachin	t	a
Ballu‵ſter	l	u
Ballùſtrade	l	u
Ba‶ſilic	a	i
Bàttlements	t	e
Ca‶pital	a	i
Cartòuzes	r	u
Ca‶thetus	a	e
Cavètto	a	t
Cha‶piters	a	i
Chà‵pitals	a	i
Compàrtment	m	t
Compo‶ſite	m	o
Cor‵betel	r	e
Coròna	o	o
Cy‶linder	y	n
Cymàtum	y	a
Dènticles	n	i
Diàſtyle	i	a
Dìpteron	p	e
Dovètailing	e	l
Echìnus	e	i
Embràſure	m	a
E‶piſtyle	e	i
Eurìthmy	u	h
Fàcia	a	i
Fa‶ſcia	a	i

Frontiſpiece

Fròntiſpiece	n s	Paˋraſter	a a
Fùſarole	u a	Peˋˋdeſtal	e e
Gàllery	l e	Peˋˋdiment	e i
Hèxaſtyle	x a	Pèriſtyle	e i
Intèrtics	n r	Perìpters	e i
Ioˋˋnic	i o	Pìedouche	i e
Làcunar	a u	Pìedroit	i e
Làrmier	r i	Pilàſter	i a
Mombrètto	m t	Porˋtico	r i
Meˋˋtopa	e o	Pòſticum	s i
Moˋˋnument	o u	Projècture	o c
Nùcleus	u e	Scamìlli	a l
Oˋˋbeliſk	o e	Scòtia	o i
Oˋctoſtyle	c o	Shoùldering	l r
Orˋdonnance	r n	Syˋmmetry	m e
Orˋnament	r a	Faìlier	i i
Oˋvolo	o o	Tètraſtyle	e a
Pàllier	l i	Tondìno	n i

CHAP. III.

Words of Four Syllables.

COSMOGRAPHY.		Antiˋˋpodes	n i o
		Antiſcìi	n i i
		Aphèlium	a e i
Achroˋˋnical	a o i	Aphèlion	p e i
Aldeˋˋbaran	l e a	Apogæˋum	a o æ
Alidàda	a i a	Aguàrius	a a i
Almacànters	l a n	Arctoˋˋphylax	c o y
Ameˋˋrica	a e i	Armìllary	r l a
Amphiſcìi	m i i	Aſcènſion	a n i
Androˋˋmeda	n o e	Aſtroˋˋlogy	a o o
Anoˋˋmaly	a o a	Aſtronoˋˋmic	a o o
Antiæˋci	n i œ	Aſtroˋˋnomy	a o o

Baſi‶licus	a	i	i	Interſtèllar	n	r	l
Cani‶culus	a	i	u	Lampàdias	m	a	i
Cani‶cular	a	i	u	Libràtion	i	a	i
Cele‶ſtial	e	e	i	Lùminaries	u	i	a
Cherſonèſus	r	o	e	Meri‶dian	e	i	i
Choròˋgraphy	o	o	a	Noctùrnable	c	r	a
Choròˋgrapher	o	o	a	Occidèntal	c	i	n
Conjùnction	n	c	i	Orièntal	o	i	n
Copèrnican	o	r	i	Paracèntric	a	a	n
Coſmo‶grapher	s	o	a	Parallàctic	a	l	c
Coſmo‶graphy	s	o	a	Pa‶ralleliſm	a	l	l
Coſmo‶logy	s	o	o	Penìnſula	n	n	u
Coſmo‶metry	s	o	e	Perigæˋon	e	i	æ
Curtàtion	r	a	i	Perigæˋum	e	i	æ
Cynosùra	y	o	u	Periſcìi	e	i	i
Deprèſſion	e	s	i	Periæˋci	e	i	æ
Deſcènſion	e	n	i	Pla‶netary	a	e	a
Domi‶nical	o	i	i	Poe‶tical	o	e	i
Emèrſion	e	r	i	Poſi‶tion	o	i	i
E‶picycle	e	i	y	Precèſſion	e	s	i
Equàtion	e	a	i	Pròˋmontory	o	n	o
Equi‶culus	e	i	u	Pſeudoſtèlla	u	o	l
Eˋquinoxes	c	i	x	Ptolemˋaic	o	e	a
Eriˋdanus	e	i	a	Ra‶tional	a	i	o
Erèction	e	c	i	Recèſſion	e	s	i
Geocèntric	e	o	n	Redùction	e	c	i
Geo‶grapher	c	o	a	Reflèction	e	c	i
Geogra‶phic	e	o	a	Refràction	e	c	i
Geo‶graphy	e	o	a	Sècondary	e	n	a
Helìacal	e	i	a	Semiquàrtile	e	i	r
Hèlioſcopes	e	i	o	Semiquìntile	e	i	n
Henìochus	e	i	o	Semiſèxtile	e	i	x
Horizòntal	o	i	n	Solſtìtial	l	i	i
Hydro‶graphy	y	o	a	Sublùnary	b	u	a
Hypo‶theſis	y	o	e	Succèſſion	c	s	i
Illùminate	l	u	i	Synòˋdical	n	o	i
Immèrſion	m	r	i	Syzyˋgia	y	y	i

Teleſco‶pic

Teleſcoˋˋpic	e	e	o
Terràqueous	r	a	e
Terreˋˋſtrial	r	e	i
Topoˋˋgraphy	o	o	a
Trajèctory	i	c	o
Triàngulus	a	n	u
Vindèˋmatrix	n	e	a

ARITHMETICK.

Addiˋˋtion	d	i	i
Affirˋmative	f	r	a
Aˋˋmiable	a	i	a
Algebràic	l	e	a
Algebràiſt	l	e	a
Anaˋˋlogy	a	a	o
Annùity	n	u	i
Antecèdent	n	e	e
Arìthmetic	a	h	e
Aˋverdupoìſe	a	r	u
Biquadraˋˋtic	i	a	a
Biparˋtient	i	r	i
Conſtrùction	n	c	i
Contiˋˋnual	n	i	u
Defiˋˋcient	f	i	i
Diviˋˋſion	i	i	i
Equàtion	e	a	i
Extràction	x	c	i
Geˋˋnerated	e	e	a
Harmoˋˋnical	r	o	i
Incòmpoſite	n	m	o
Logiˋˋſtical	o	i	i
Multiplicanˋd	l	i	i
Multiplìer	l	i	i
Nùmeràtor	u	e	a
Poſiˋˋtion	o	i	i
Progrèſſion	o	s	i
Proporˋtion	o	r	i
Raˋˋtional	a	i	o
Reciˋˋprocal	e	i	o
Redùction	e	c	i
Reſiˋˋdual	e	i	u
Revèrſion	e	r	ì
Solùtion	o	u	i
Subdùction	b	c	i
Subdùplicate	b	u	i
Submùltiple	b	l	i
Subſtràction	b	c	i
Subtriˋˋplicate	b	i	i
Trinoˋmial	i	o	i
Univèrſal	u	i	r

GEOMETRY.

Alidàda	a	i	a
Almacànters	l	a	n
Altiˋˋmetry	l	i	e
Ambligònal	m	i	o
ˋˋAnalèmma	a	a	m
Anaˋˋlogy	a	a	o
Anaˋˋlyſis	a	a	y
Anguiˋˋneal	n	i	e
ˋˋAnimated	a	i	a
Antecèdent	n	e	e
Armìllary	r	l	a
Autoˋˋmata	u	o	a
Bimèdial	i	e	i
Capaˋˋcity	a	a	i
Catacàuſtics	a	a	u
Caˋˋtenary	a	e	a
Contriˋˋfugal	n	i	u
Centriˋˋpetal	n	i	e
Chilìogon	i	i	o

Circùm-

Circùmference	r m e
Circumſcribed	r m i
Concàvity	n a i
Consèctary	n c a
Conſtrùction	n c i
Conti‶guous	n i u
Conti‶nued	n i u
Coròllary	o l a
Cyclo‶metry	y o e
Cy-lìndroid	y n o
Defi‶cient	e i i
Dia‶gonal	i a o
Dia‶meter	i a e
Dimètient	i e i
Dimènſion	i n i
Divi‶ſion	i i i
Dode‶cagon	o e a
Effecˋtion	f c i
Ellìptoid	l p o
Ellìptical	l p i
Ende‶cagon	n e a
Ennèagon	n e a
Equicrùral	e i u
Exhaùſtions	x u i
Extèrior	x e i
Ge‶nerating	e e a
Geo‶metry	e o e
Heli‶coid	e i o
Hende‶cagon	n e a
Hexahèdron	x a e
Homocèntric	o o n
Homo‶logous	o o o
Horizòntal	o i n
Hypèrbola	y r o
Hypòthenuſe	y o e
Hypòtheſis	y o e
Ichno‶graphy	h o a
Indeterˋmin'd	n e r
Intèrior	n e i
Irre‶gular	r e u
Iſo‶chronal	i o o
Iſo‶ſceles	i o e
Logarìthmic	o a h
Longi‶metry	n i e
Loxodro‶mics	x o o
Loxodro‶mic	x o o
Mathema‶tics	a e a
Meri‶dian	e i i
Multàngular	t n u
Octahèdron	c a e
Orga‶nical	r a i
Orthodròˋmiques	r o o
Ortho‶graphy	r o a
Paràˋbola	a a o
Parabòˋlic	a a o
Paràˋmeter	a a e
Penta‶gonal	n a o
Penta‶gonous	n a o
Peri‶phery	e i e
Peri‶meter	e i e
Plani‶metry	a i e
Polyèdron	o y e
Polyhèdron	o y e
Po‶ſtulàta	o u a
Propòrtion	o r i
Quinde‶cagon	n e a
Quinqueàngled	n e n
Reci‶procal	e i o
Rèctifying	c i y
Reſi‶dual	e i u
Rhomboìdes	m o i
Rhomboìdal	m o i
Scio‶graphy	i o a
Semicìrcle	e i r

Solùtion	o	u	i
Subcòntrary	b	n	a
Subdùplicate	b	u	i
Subtràction	b	c	i
Subtriˋˋplicate	b	i	i
Tetrahèdron	e	a	e
Theoˋˋdolite	e	o	o
Tranſcendèntal	n	n	n
Trapèzium	a	e	i
Trapèzoid	a	e	o
Triàngular	i	n	u
Trilaˋteral	i	a	e
Veloˋcity	e	o	i

Mechanics.

ˋÆolipile	æ	o	i
Aneˋmoſcope	a	e	o
Artiˋˋficer	r	i	i
Attràction	t	c	i
Autoˋˋmaton	u	o	a
Autoˋˋmata	u	o	a
Autoˋˋmatic	u	o	a
Autoˋˋmatous	u	o	a
Baroˋmeter	a	o	e
Celeˋrity	c	e	i
Centriˋfugal	n	i	u
Centripeˋtal	n	i	e
Comprèſſion	m	s	i
Diaˋgonal	i	a	e
Diaˋmeter	i	a	e
Dirèction	i	c	i
Diviˋˋſible	i	i	i
Homòˋdromus	o	o	o
Horizòntal	o	i	n
Hydroſtaˋtics	y	o	a
Hydroſtàˋtic	y	o	a
Hygroˋmeter	y	o	e
Immèrſion	m	r	i
Iſoˋchronal	i	o	o
Mechaˋˋnical	e	a	i
Perpeˋtual	r	e	u
Reˋgularly	e	u	r
Rotàtion	o	a	i
Thermoˋmeter	r	o	e
Veloˋcity	e	o	i
Vibràtion	i	a	i

Architect.

Amphypròſtyle	m	y	o
Antipàgments	n	i	g
Apèrtions	a	r	i
Arˋchitecture	ŕ	i	c
Areòſtyle	a	e	o
Baſiˋˋlica	a	i	i
Cantaˋlivers	n	a	i
Cavàzion	a	a	i
Cauliˋcoli	u	i	o
Compàrtiment	m	r	i
Corìnthian	o	n	i
Entaˋˋblature	n	a	a
Ichnoˋˋgraphy	h	o	a
Modìllions	o	l	j
Monotriˋglyph	o	b	i
Orthoˋgraphy	r	o	a
Scenoˋˋgraphy	e	o	a
Scioˋgraphy ⎫	i	o	a
Sciaˋgraphy ⎭	i	a	a
Styloˋˋbata	y	o	a

CHAP.

CHAP. IV.

Words of Five, Six, and Seven Syllables.

COSMOGRAPHY.

Almicànterahs	l i n e
Anabibàzon	a a i a
Archipe‶lago	r i e a
Artifi‶cial	r i i i
Aſcènſional	a n i o
Aſtrono‶mical	a o o i
Caſſiopèa	s i o e
Cometo‶graphy	o e o a
Conſequèntia	n e n i
Conſtellàtion	n l a i
Coſmogra‶phical	s o a i
Culminàtion	l i a i
Declinàtion	e i a i
Elevàtion	e e a i
Elongàtion	e n a i
Equinocˋtial	e i c i
Geogra‶phical	e o a i
Heliocèntric	e i o n
Heteroſcìi	e e o i
Inclinàtion	n i a i
Nonage‶ſimal	o a e i
Occultàtion	c l a i
Oppoſi‶tion	p o i i
Perihèlion	e i e i
Perio‶dical	e i o i
Proſtaphe‶reſis	o a e e
Pythagòrean	y a o e
Retrocèſſion	e o s i
Sagittàrius	a t a i
Serpentàrius	r n a i
Septèntrional	p n i o
Stàtionary	a i o a
Teleſco‶pical	e e o i
Tetragònias	e a o i
Variàtion	a i a i

ARITHMETICK.

Alligàtion	l i a i
Antilo‶garithm	n i o a
Arithme‶tical	a h e i
Artifici‶al	r i i i
Biparti‶tion	i r i i
Co-effi‶cient	o f i i
Combinàtion	mi a i
Commènſurable	m n u a
Dactylo‶nomy	c y o o
Deno‶minàtor	e o i a
Differèntial	f e n i
Exponèntial	x o n i
Indetèrmined	n e r i
Involùtion	n o u i
Irràˋtion al	r a i o
Iſomèria	i o e i
Multiplicàtor	l i i a
Numeràtion	u e a i
Permutàtion	r u a i
Polynòmial	o y o l

Propòr-

Propòrtional	o	r	i	o
Seſquiàlteral	e	i	l	e
Sexagènary	x	a	e	a
Sexage"ſimal	x	a	e	i
Subſtitùtion	b	i	u	i
Superfi"cial	u	r	i	i
Superpàrtient	u	r	r	i
Tranſpoſi"tion	s	o	i	i
Tripartìtion	i	r	i	i

GEOMETRY.

Applicàtion	p	i	a	i
Baculo"metry	a	u	o	e
Catenària	a	e	a	i
Centrobà"rycal	n	o	a	y
Circumferèntor	r	m	e	n
Commènſurable	m	n	u	a
Compoſi"tion	m	o	i	i
Contigùity	n	i	u	i
Declinàtion	e	i	a	i
Declìnatory	e	i	a	o
Definìtion	e	i	i	i
Demonſtràtion	e	n	a	i
Dodecahèdron	o	e	a	e
Duplicàtion	u	i	a	i
Epicy"cloid	e	i	y	o
Æquila"teral	e	i	a	e
Geodæ"ſia	e	o	œ	i
Geome"trical	e	o	e	i
Helico"ſophy	e	i	o	o
Hyperbo"liform	y	r	o	i
Icoſahèdron	i	o	a	e
Inaccèſſible	n	c	s	i
Inclinàtion	n	i	a	i
Indivi"ſibles	n	i	i	i
Intersèction	n	r	c	i
Menſuràtion	n	u	a	i
Meridìonal	e	i	i	o
Meſolàbium	e	o	a	i
Multila"teral	l	i	a	e
Navigàtion	a	i	a	i
Orthogràphical	r	o	a	i
Oxygònial	x	y	o	i
Parabo"lical	a	a	o	i
Parabo"loid	a	a	o	o
Parabo"liform	a	a	o	i
Paralle"logram	a	l	e	o
Pelicoìdes	e	i	o	i
Perambulàtor	r	m	u	a
Perpendi"cular	r	n	i	u
Propòrtional	o	r	i	o
Pyrami"doid	y	a	i	o
Pythagòrean	y	a	o	e
Quadrilà"teral	a	i	a	e
Reſolùtion	e	o	u	i
Revolùtion	e	o	u	i
Seſquiàlteral	s	i	l	e
Stereo"graphy	e	e	o	a
Stereogra"phic	e	e	o	a
Superfi"cies	u	r	i	i
Tranſmutàtion	s	u	a	i
Trigono"metry	i	o	o	e
Triparti"tion	i	r	i	i
Variàtion	a	i	a	i

MECHANICS.

Acce"lerated	c	e	e	a
Areo"meter	a	e	o	e
Artifi"cial	r	i	i	i
Automa"tical	u	o	a	i
Catenària	a	e	a	i
Centrobà"rycal	n	o	a	y

Dilatàtion	i a a i
Equiliˋˋbrium	e i i i
Equiliˋˋbrio	e i i i
Gravitàtion	a i a i
Heterodròmus	e e o o
Hypomoˋˋchlion	y o o i
Intersèction	n r c i
Oſcillàtion	s l a i
Perictròchium	e c o i
Polyſpàſtium	o y s i
Reſtitùtion	s i u i
Superfiˋˋcies	u r i i

ARCHITECT.

Acrotèrions	ı o e i
Caryaˋˋtides	a y a i
Compartìtion	m r i i
Stereoˋˋbata	e e o a
Trabeàtion	a e e i

COSMOGRPHY.

Antecedèntia	n	e	e	n	i
Dodecatèˋmory	o	e	a	e	o

ARITHMETICK.

Approximàtion	p	x	i	a	i
Arithmetiˋˋcian	a	h	e	i	i
Exterminàtion	x	r	i	a	i
Heterogèneal	e	e	o	e	e
Incommènſurable	n	m	n	u	a
Multiplicàtion	l	i	i	a	i
Quadripartìtion	a	i	r	i	i
Seſquitèrtional	e	i	r	i	o
Superpartiˋˋcular	u	r	r	i	u

GEOMETRY.

Apomecèˋmetry	a	o	e	e	e
Circumgyràtion	r	m	y	a	i
Commènſurable	m	n	u	a	
Diameˋˋtrically	i	a	e	i	l
Diviſibiˋˋlity	i	i	i	i	i
Geometriˋˋcian	e	o	e	i	i

Incommènſurable	n	m	n	u	a	
Multiplicàtion	l	i	i	a	i	
Parallelopleùron	a	l	e	o	u	

ARCHITECT.

Architectò'nice	r	i	c	o	i	
Hypotrachèlion	y	o	a	e	i	
Pallificàtion	l	i	i	a	i	

GEOMETRY.

Horologio"graphy	o	o	o	i	o	a
Iſoperime"trical	i	o	e	i	e	i
Parallelopi"pedon	a	l	e	o	i	e

ARCHITECTURE.

Intercolumnàtion	n	r	o	m	a	i

SECTION III.

Of the ALPHABETS,

I. *Of* Anatomy. III. *Of* Pharmacy.
II. *Of* Physic. IV. *Of* Botany.

WITH

The Rules *of* DIASTASIS,

OR,

The Art *of* SPELLING.

ALL Words are either *Simple* or *Compound*; as *Uſe, Diſuſe*; *done, undone*; and the Rules for dividing of each muſt be ſuch as are derived from the *Analogy of Language* in General, or from the *eſtabliſhed Cuſtom* of Speaking. And theſe for the *Engliſh* Tongue are the following, *viz.*

Rule I. A Conſonant between two Vowels muſt be join'd with the latter in Spelling; as *Na-ture, ve-ri-ly, ge-ne-rous*; except *(x)* as in *Flax-en, Ox-en, wax-en*, &c. and Compound Words, as *up-on, un-uſed*, &c.

Rule II. A double Conſonant muſt be divided; as in *Let-ter, ſwag-ger, leſ-ſer, Man-ner*, &c.

Rule III. Thoſe Conſonants which can begin a Word, muſt not be parted in Spelling, as in *de-fraud, re-prove, di-ſtinct*, &c. though this Rule ſometimes fails; for *(gn)* begins a Word, as *Gnaw, Gnat*; but muſt be divided in Spelling, as in *Cog-ni-zance, Ma-lig-nant*, &c.

Rule IV. Thoſe Conſonants which cannot begin a Word, muſt be divided; as *(ld)* in *ſel-dom*; *(lt)* in *Mul-ti-tude*; *(mp)* in *Tem-per*; *(rd)* in *Ar-dom*, &c. But in final Syllables we make Exceptions, as *(tl)* in *Ti-tle*; *(dl)* in *Han-dle*, &c.

Rule V. When two Vowels come together, and are both of them diſtinctly ſounded, they muſt be ſeparated in Spelling; as in *Cre-a-tor*, *Co-e-val*, *Mu-tu-al*, *Cy-clo-id*, *No-ah*, &c.

Rule VI. All grammatical Terminations, or Endings, muſt be ſeparated in Spelling; as, *(ed) wing-ed*; *(edſt)* in *de-li-ver-edſt*; *(eth)* in *Hear-eth*; *(ing)* in *Hear-ing*; *(en)* in *writ-en*; *(neſs)* in *Good-neſs*; *(ance)* in *De-li-ver-ance*; *(leſs)* in *Shame-leſs*; *(ly)* in *true-ly*, &c.

Rule VII. Compound Words muſt, in Spelling, be reſolved into their ſimple or component Words; as, *up-on*; *in-to*; *never-the-leſs*; *not-with-ſtand-ing*; *al-to-ge-ther*, &c. But this Rule will be imperfect (though it be of the greareſt Importance and Extent in the following Alphabets) unleſs the Learner has it branched out into ſeveral particular ones, pointing out the ſeveral compounding Words in the original Languages, from whence ours is derived. Therefore,

Rule VIII. In the *Latin* Tongue, the compounding Prepoſitions and Words which moſt frequently occur, and by which the reſt will be eaſily known, are as follow:

Lat.	*Prepoſ.*	*Words.*	*Engliſh.*
A.	from	*Verto*, to turn	A-vert
Ab.	from	*Solvo*, to looſe	Ab-ſolve
Abſ.	from	*Teneo*, to hold	Abſ-tain
Ac.	to	*cedo*, to yield	Ac cede

Lat. Prepoſ.	*Words.*	*Engliſh.*
Ad. to	*Oro*, to pray	Ad-ore
Af. to	*Firmo*, to ſtrengthen	Af-firm
Ag. to	*Gravo*, to make heavy	Ag-gra-vate
Al, to	*Ligo*, to bind	Al-ligate
An, to	*Necto*, to tye	An-nex
Ap, to	*Paro*, to prepare	Ap-pa-ra-tus
Ar, to	*Rogo*, to aſk	Ar-rogant
Aſ, to	*Signo*, to ſign	Aſ-ſign
At, to	*tenuo*, to thin	At-tenuate
Circum, about	*Fero*, to carry	Cir-cum-ference
Cog, with	*Natus*, born	Cog-nate
Col, with	*Lego*, together	Col-Ject
Com, with	*Mitto*, to ſend	Com-mit
Con, with	*Duco*, to lead	Con-duce
Contra, againſt	*Dico*, to ſpeak	Con tra-dict
Cor, with	*Rodo*, to gnaw	Cor-rode
De, from	*Horto*, to perſwade	De-hort
Diſ, from	*Sentio*, to think	Diſ-ſent
E, out of	*Duco*, to lead	E-du-cate
Ef, out	*Fluo*, to flow	Ef-fluent
Ex, out of	*Spiſſo*, to thicken	Ex-ſpiſſated
Extra, without	*Vagor*, to wander	Extra-vagant
Intro, within	*Duco*, to lead	Intro-duce
Inter, between	*Venio*, to come	Inter-vene
Ob, againſt	*Struo*, to build	Ob-ſtruct
Per, through	*Colo*, to ſtrain	Per-colation
Poſt, after	*Pono*, to place	Poſt-pone
Sub, under	*Scribo*, to write	Sub-ſcribe
Super, above	*Sedeo*, to ſit	Super-ſede
Tranſ, beyond	*Fero*, to carry	Tranſ-fer

Beſides this Method of compounding Words with Prepoſitions, there are a great Number of others compounded of two proper Words, as of *Magnus*, great, and *Animus*, the Mind, is made *Magnanimous*; of *Solus* alone, and *Loquor* to ſpeak, is made *Soliloquy*,

Soliloquy, &c. But in theſe, the above Rule will not exactly take Place; for we muſt not ſay *Magn-animous*, but *Mag-nanimous*.

RULE IX. In like Manner the *Greek* Compounds may be known by the Prepoſitions as follow, *viz.*

A —A-trophy
Anti —Anti-dote
Amphi —Amphi-bious
Apo —Apo-plexy
Cata —Cata-ract
Dia —Dia-gnoſtics
En —En-Arthroſis
Epi —Epi-phyſis
Eu —Eu-trophy
Hyper —Hyper-catharſis
Hypo —Hypo-chondriac
Meta — Meta-ſtaſis
Para —Para-lyſis
Peri —Peri-pneumony
Sym —Sym-ptom
Syn —Syn-arthroſis.

In the *Greek* alſo, the Method of compounding Words of Words obtains, and indeed to a much greater Degree than in any other Language; but as this is an Affair that can't well be ſubjected to meer *Engliſh* Rules, I know of nothing more that can be done to enable the Learner to ſpell truely all Kinds of technical Words, and Terms of Art, but learning the original Tongues themſelves, which would give him a great Advantage over others in this Reſpect; and that may be very eaſily done, after he has firſt learn'd the *Engliſh* Grammar, by the Methods I ſhall be then ready to put into his Hands.

CHAP. I.

Words of Two Syllables.

ANATOMY.

Adèps
Aˋlæ
Aˋlvus
Aˋncon
Aˋnus
Aˋtlas
Aùris
Aˋxis
Bàrrel
Bàſis
Bàthmus
Bìceps
Blàdder
Brèvis
Brònchus
Cˋœcum
Càlva
Cànthus
Carˋdo
Càro
Càrpus
Càva
Cèrvix
Chòˋler
Còccyx
Còllum
Còlon
Còmpage
Còrpus
Còſtæ
Còxæ
Crìſtæ
Crùra
Cùbit
Cùtis
Cyˋſtis
Cyˋſtic
Dàrtos
Dèntes
Dòrſum
Dùctus
Fœˋces
Fèmur
Fìbres
Fìngers
Fœˋtus
Fòrnix
Frœˋnum
Fròntis
Gàſter
Glène
Glòttis
Gùttur
Hèbe
Hèlix
Hèpar
Hòrtus
Hùmours
Hyˋmen
Jècur
Inˋcus
Inˋdex
Jùncture
Jùxta
Kìdneys
Làrynx
Lòngus
Lyˋmpha
Màmmæ
Màtrix
Mèmbrane
Mèmbrum
Mèninx
Mènſes
Mèntum
Mìdriff
Mìctus
Mùcro
Mùcus
Mùſcle
Nàres
Nàſus
Nàtes
Nèrvous
Nòthæ
Nòthus
Nùcha
Nymˋphæ

Oe`ſtrum
Op`tic
Or`bit
Or`gan
O`ſſa
O`vum
O`va
Pèctus
Pèllis
Pèlvis
Pènis
Phàlanx
Phàrynx
Phrènes
Pìa-Màter
Pìli
Pìnna
Plànta
Pleùra
Plèxus
Pòdex
Pòllex
Pòmum
Pòples
Pòri
Pòrta
Pòrus
Prìmæ
Psoas
Pùbes
Pùbis
Pùlmo
Pùnctum
Py`xis
Rèctus
Rècti
Rèctum
Rènes
Rète
Rìma
Ròſtrum
Sàccus
Sàcer
Sàcrum
Sànguis
Scròtum
Sèlla
Sèmen
Sèptum
Sèrous
Sèrum
Sìnus
Sìtis
Sperma
Sphìncter
Spìnal
Spìrits
Spùtum
Stàpes
Stàpis
Stèrnum
Stò`mach
Strìæ
Strictor
Sùccus
Sùdor
Sùra
Tàlus
Tàrſus
Tènar
Tèndon
Tères
Te`ſtes
Tèxture
Thòrax
Thy`mus
Tònſils
Tràgus
Trùncus
Tùbæ
Vàſa
Vàſtus
Vèna
Vènter
Vèrtex
Vìlli
Vìta
U`lna
Un`guis
Vòla
Vòmer
U`rine

Physic.

A`bceſs
A`chor
A`cme
A`cor
Acùte
A`gues
Al`phus
Al`vus
Am`be
Am`ma
An`gi
Ap`thæ
Ar`dor

Aˋſthma
Bàthrum
Benìgn
Bùbo
Càllous
Càncer
Canìne
Càrus
Catàrrh
Caùſus
Caùſtics
Choˋˋlic
Chordè
Chròˋnic
Cìſtus
Cliˋˋnic
Clyˋˋſter
Còma
Consènt
Còntra
Coòlers
Cràſis
Crìſis
Cyˋſtics
Diſèaſe
Dràſtic
Dròpſy
Eˋrrhine
Eˋſchar
Fàmes
Fèbris
Fìcus
Fìſſure
Flàtus
Flùor
Fòrceps
Fòrfex
Fràcture
Frèckle
Fùrfur
Fùror
Gàngrene
Gìbbous
Gùtta
Hàbit
Hàmus
Hèctic
Hìppus
Hòrrour
Hùmours
Hyˋdrops
Iˋˋchor
Imbìbe
Incìde
Làncet
Lànguor
Lèntor
Lènce
Lyˋſis
Lyˋſſa
Màdneſs
Màraſm
Mènſes
Miàſm
Mòla
Mòrbid
Mòrbus
Mòrphew
Myˋops
Nèrvines
Orˋgaſm
Oˋze
Pàlſy
Panàde
Paˋˋnic
Pàrtus
Pèptics
Pèſtis
Phthìſis
Phyˋma
Phyˋſic
Plàga
Poìſon
Pſòra
Ptàrmos
Pùncture
Pùtrid
Quàrtan
Quìnſey
Rìgor
Roˋˋſtrum
Rùpture
Sàga
Scàla
Schèſis
Schìrrus
Sèmen
Sèptic
Sèrous
Sìtis
Spìna
Splànchnics
Squìnſy
Strèngthners
Strùma
Strùmous
Stùpor
Styˋptics

Sùdor
Sùture
Symˋptom
Syˋˋringe
Tàbes
Tàpping
Tères
Thèca
Thèrmæ
Thròmbus
Toˋˋpics
Trèmor
Trepàn
Tùmor
Tùſſis
Tyˋpus
Vàpours
Vaˋˋrix
Uˋlcer
Voˋˋmit

PHARMACY.

Aˋˋcid
Aˋctive
Adèpts
Aˋquæ
Aùrum
Bàlſam
Bìſmuth
Bòlus
Bùtter
Càmphire
Càput
Ceˋˋrate
Cèruſs
Chìna
Chryˋſtal
Chèmiſt
Cònſerves
Còpal
Coˋˋral
Cròcus
Cùprum
Eˋſſence
Exˋtract
Flòwers
Fòtus
Fròntale
Gambòge
Gàſcoign
Gòa
Jàˋlop
Japàn
Jùlap
Jùlep
Làˋzule
Lìnctus
Lìtus
Lòhoc
Loˋˋzenge
Lùna
Màgma
Mànna
Maˋˋſtich
Maˋˋtraſs
Mìxtures
Mòxa
Mùmmy
Mùlſum
Nìtre
Nòdule
Nùtmegs
Oìntment
Phìltrum
Plaìſter
Plàſter
Powˋder
Pùlvis
Ptìſan
Pùltice
Rèˋſin
Rètort
Ròſtrum
Sanˋdyx
Scrùple
Spìkenard
Spiˋrit
Stòrax
Stùpha
Sùlphur
Syˋˋrup
Tàrtar
Tèrra
Tìncture
Tùrbith
Vìpers
Wàters
Xyˋlo

BOTANY.

Aˋnnual
Aˋˋpex
Bèrries
Brànches
Bùlboſe
Bùlbous

Ca‶lix
Cap`ſule
Càtkins
Co‶ral
Còrtex
Di‶ſcous
Fìbres
Fìbrous
Fìltrate
Flòwer
Fùngus
Gèrmen
Grùmous

Hèrbal
Imbìbe
Incrèaſe
Juìces
Kèrnel
Lìgnous
Lòcule
Màtrix
Matùre
Mòſſes
Nèctar
Pappòſe
Plàntule

Plùmule
Pìſtil
Ràdix
Ràdule
Ràmoſe
Rìnglet
Seèdlet
Squàmmoſe
Stàmen
Trànſverſe
Trèfoil
U`mbel
Vìnous

CHAP. II.

Words of Three Syllables.

ANATOMY.

Abdòmen
Abdùcent
Abdùctor
Addùcent
Adduc`tor
Adnàta
Alàres
Am`nion
A`nnular
Aòrta
A`quaduct
A`queous
A`rtery
Arthròſis

A`ſpera
Attòllens
Axìlla
Azy`gos
Balànus
Bicòrnis
Bivènter
Burſàlis
Ca‶lamus
Ca‶lidum
Canìni
Canìnus
Cap`ſula
Cardìa
Carìna
Carnòſa

Càrtilage
Cèllulæ
Cephà`lic
Cè`rebrum
Chòrion
Cì`lia
Clitòris
Còccigis
Coch`lea
Cœ`liac
Colùmnæ
Complèxus
Còndyli
Cònglobate
Contràctile
Còrnea

Coròne
Cor`pora
Còrrugate
Còrtical
Còrrugent
Còtyle
Cra`nium
Cremàſter
Cribròſum
Crò`taphites
Cruræ`us
Cy`ſticus
Dàcryon
Detrùſor
Di``dymoi
Di``gitus
Dìplöe
Diſtràctile
E`mbryo
Emùlgent
Eury`thmus
Exànguis
E`xcrement
Fa``culty
Fene``ſtra
Fi``bula
Fi``laments
Fìmbriæ
Flàmmula
Flexòres
Fodìna
Foràmen
Fòvea
Frontàles
Fun`ction
Fùrcula
Gànglio
Gemèllus
Ge``mini
Ge``nitals
Gìngivæ
Gìnglymus
Glò`bulus
Glutæ`i
Gòmphoſis
Grà`cilis
Hùmerus
Hùmilis
Jèjunum
I``liac
I``lium
Impùber
In`guen
Inteſtines
Is`chium
Is`chias
Jùgular
Jùgulum
Làbia
Làbial
La``byrinth
La``chrymal
La``chrymæ
Làcteal
Lacùnæ
Lamèllæ
La``minæ
Libìdo
Li``gament
Li``nea
Lumbàres
Ly`mphaducts
Lympha``tics
Màlleus
Màſſaters
Maxìlla
Meàtus
Mèdius
Medùlla
Mendòſus
Menìnges
Mèntula
Mìctio
Molàres
Nephri``tic
Nìctitans
Nùtriment
Oc`ciput
Oc``ulus
Oc``uli
Omàſus
Omèntum
Om`phalos
Or`biter
Org``anic
Os`cula
O`viducts
Palàtum
Palmàris
Pàlpebræ
Pàncreas
Papìllæ
Par-Vàgum
Patèlla
Pathe``tic
Pèctinis
Pèllice
Pèrforans

Peròna
Petròſum
Phrene˵tic
Placènta
Plantàris
Probòſcis
Procèſſus
Profùndus
Proſtàtæ
Pudènda
Pupìlla
Pylòrus
Pyˋxidis
Quadràtus
Ràˋchitæ
Ràdius
Rèˋcrement
Recùrrent
Re˵fluent
Re˵tina
Rotàtor
Ro˵tula
Rotùndus
Sàcculus
Salìval
Saphˋæna
Scalènum
Sca˵pulæ
Scèˋleton
Sèction
Serràtus
Si˵milar
Sìnciput
Solèus
Spadònes
Sperma˵tic
Spinàti
Splènii
Spòndylus
Sta˵mina
Sublìmis
Supèrbus
Te˵gument
Tempòrum
Tènſion
Te˵ſticles
Thàˋlami
Thoràcic
Ti˵bia
Traccæˋa
Trochànter
Tùnica
Tyˋmpanum
Vagìna
Vèntricle
Vertèbræ
Vèˋſica
Vi˵ſcera
Vi˵ſion
Uˋreters
Urèthra
Uˋrinous
Uˋterus
Uˋterine
Uˋvea
Uˋvula
Zyˋgoma

PHYSIC.

Abˋluents
Abſoˋrbents
Abſtèrgent
Acòuſtics
A˵craſy
Æˋgylops
Agrˋypny
Agyˋrtæ
A˵mulet
Anˋchylops
Anˋcylæ
A˵neuriſm
Angìna
Anˋglicus
Anhèlus
A˵nodyne
Aˋntidote
Apèlla
Apèpſy
A˵phony
A˵phoriſm
Aˋpoſteme
Aˋppetite
Arcànum
Archæˋus
Arthrìtis
Aryˋthmos
Aſtrìngents
Atàxy
Athlèˋtic
A˵tony
A˵trophy
Balſa˵mics
Bèchica
Bùlimy
Cachèctic
Cachèxy
Cadùcus
Càˋlenture
Capìſtrum
Càrbuncle

Càrdiac
Càˋricous
Càries
Caròli
Caˋˋruncles
Caˋˋtaract
Cathàrtics
Caˋˋtheter
Cathoˋˋlic
Caùtery
Cephàˋlics
Cirùmen
Chiràgra
Chloròſis
Choˋˋlogogues
Chòˋlera
Chymòſis
Ciˋˋcatrize
Cicàtrix
Cæˋliac
Coˋnfluent
Coˋntinent
Coˋrdials
Corrèctor
Coſmeˋˋtic
Criˋˋtical
Crùdity
Cyclìſcus
Dentàgra
Dèntifrice
Detèrgents
Dìaclyſm
Digèſtive
Dilùents
Dilùtors
Dyˋſcraſy
Dyˋſpepſy
Dyſpnˋæa
Diˋˋſury
Ecphràctic
Emeˋˋtic
Eˋmpiric
Endèˋmic
Eˋˋnema
Eˋˋpithem
Erraˋˋtic
Eùchraſy
Euryˋthmus
Eupeˋpſy
Eupnœˋa
Eùpory
Eusàrcos
Eùtaxy
Eùtrophy
Exànguis
Excrèſſence
Fèˋbrifuge
Fiˋˋſtula
Fòrmula
Frìction
Gànglion
Glaucòma
Glaucòſis
Gonàgra
Gravèdo
Gùmmata
Gymnàſtics
Hœˋˋmatops
Hœˋˋmorrhage
Helòdes
Hepaˋˋtic
Hèrnia
Hìppuris
Hircoˋſi
Hyˋdragogue
Hydroˋˋpic
Hydroˋˋtics
Hypnoˋˋtics
Hyſtèˋric
Hyſtèˋrics
Jˋatros
Iˋcterics
Iˋcterus
Iˋˋliac
Immatùre
Imˋpotence
Imprègnate
Impoˋſthume
Impùber
Incìders
Inˋcubus
Inˋfluent
Inˋgenit
Invaˋˋlid
Iſchæˋma
Iſcˋhias
Iſcˋhury
Làſſitude
Laˋˋtitude
Làxative
Lèntigo
Leˋˋproſy
Leptùntics
Lethàrgic
Leˋˋthargy
Lèucoma
Libìdo
Liˋˋgature
Lìppitude
Lòchia
Lumbàgo

Lùnatic
Lùnacy
Lùxated
Lyˋnceus
Maˋˋculæ
Maˋˋlady
Malìgnant
Mània
Meˋˋdicate
Meˋˋdicine
Melòſis
Melòtis
Mènſtrual
Meˋˋthodus
Miˋˋnera
Mòchlia
Monòrchis
Morbìlli
Mùtilate
Myˋopy
Narcoˋˋtics
Nàrcoſis
Naùſea
Neˋˋbulæ
Nepˋˋhritis
Nephriˋˋtics
Neuroˋˋtics
Nyˋctalops
Obſtètrix
Obˋſtruents
Oˋˋculiſt
Odòntics
Œdèma
Ophˋthalmy
Ophthàlmics
Oˋpiates
Ozèna
Panàda
Paràcme
Pàˋroxyſm
Pàthema
Pàtient
Pèctorals
Peˋˋlican
Pèpaſmos
Peracùte
Pèriod
Pèrnio
Phimòſis
Phlègmatic
Phlègmone
Phlogòvis
Phlyctæˋna
Phrèˋnitis
Phyˋgethlon
Phyˋˋſical
Pleˋˋnitude
Pleròˋtics
Pleˋˋthora
Pleˋˋthoric
Pleùritis
Pleùriſy
Podàgra
Poˋˋlypus
Prèſbytæ
Prìapiſm
Pròˋdromus
Prognòſis
Prognoˋˋſtics
Protràctor
Prurìgo
Prurìtus
Pſoˋˋrica
Ptàrmica
Ptyˋloſis
Ptyˋſmagogue
Purˋgatives
Puˋˋrulent
Puˋˋſtulæ
Puˋˋſtulous
Pùtriſy
Pycnòˋtics
Pyròˋtics
Ràchitis
Raˋˋnula
Reˋˋgimen
Repèllents
Reſoˋlvents
Rheùmatiſm
Rìpeners
Sàˋbulous
Sàˋnative
Sànguiſuge
Sànies
Sàˋnity
Sàrcoma
Sàrcoſis
Sàxifrage
Scàbies
Schìrroma
Schìrroſis
Scleròˋtics
Scorbùtics
Scorbùtus
Scròˋphula
Secùndine
Sèſſilis
Singùltus
Siˋˋnuous
Solùtive
Spaſmòˋdics

Spa‶tula
Specìllum
Spe‶culum
Sphà‵celus
Sphà‵celiſm
Spìracules
Splè‵netic
Sporà‵dic
Spùrious
Squìnancy
Stegnòſis
Stegno‶tics
Stìgmata
Stomà‵chics
Stràngury
Sùbſtitute
Subſùltus
Sùccubus
Sùffitus
Sy‵mpathy
Syn‵cope
Syn‵drome
Sy‶nochos
Syn‵theſis
Sy‶philis
Tæ‵nia
Taràntiſm
Tenèſmus
Tentìgo
Te‶rebra
Termìnthus
Tèrtian
Tè‵tanus
Thermàntics
Thorà‵cics
Tì‵nea
Tòrmina
Tòxica
Traumà‵tics
Tùbercles
Turgèſcence
Tym‵pany
Ty‵roſus
Và‵letude
Ve‶nery
Vèrmiſuge
Vèrruca
Vèrrucous
Vertìgo
Vi‶rulent
Ul‵cerous
Vo‶mica
Vo‶mitive
Xeràntics
Xero‵des

PHARMACY.

Acètum
Ærùgo
Ætìtes
Agrèſta
Al‵cali }
Al‵hali }
Al‵caheſt
Al‵chymiſt
Al‵chymy
Al‵cohol
Alèmbick
Al‵garet
A‶ludels
A‶nodyne
A‶pozem
Argèntum
Armèna
A‵rſenic
A‵thanor
Bàlneum
Bdèllium
Bènjamin
Be‶zoar
Bitùmen
Buty‵rum
Ca‶lomel
Capìvi
Caràna
Càrdomoms
Càſſia
Ca‵techu
Ca‶taplaſm
Cè‵roma
Chalcànthum
Chry‵ſtalize
Chy‶mical
Chy‶miſtry
Cìnnabar
Cìnnamon
Coho‶bate
Còlcothar
Conſìſtence
Corrèctor
Crùcible
Cucùpha
Cucùrbit
Cùrcuma
Dìaclyſm
Diànthus
Digèſter
Eclègma
Elìxir
Emplàſter
E‶pithem

Flùxion
Frànkincenſe
Fùſion
Gaˋˋlangals
Gàlbanum
Gàrgariſm
Gèntian
Guàiacum
Gùttela
Hermˋètic
Hìera
Hyˋˋdromel
Iˋſinglaſs
Jùpiter
Làmbatives
Laùdanum
Lèmnian
Leˋˋvigate
Liˋˋniment
Lòtion
Màrmalade
Meˋˋdicine
Mèˋlilot
Mènſtruum
Mèrcury
Miˋˋthridate
Moˋrſuli
Oˋleum
Oˋpium
Orˋpiment
Oxˋycrate
Oxˋymel
Panàda
Paſtìlli
Pèſſary
Phàrmacy
Phàrmacum
Phòſphorus
Pimènto
Pomàtum
Pomegràˋnates
Pomphòlix
Pòtion
Prìnciples
Quìckſilver
Quìddany
Quìddeny
Quinquìna
Quìnteſcence
Raˋˋdula
Raſùræ
Rˋègiſter
Reˋˋgulus
Reˋˋſidence
Reˋˋſinous
Roˋˋtulæ
Sàccharum
Sàcculi
Sàndarach
Sàrcocol
Sàſſafras
Satùrnus
Scàmmony
Spagiˋric
Spàˋgiriſt
Spaˋˋtula
Spècies
Straˋˋtify
Sùblimate
Tabèlla
Taˋˋmarinds
Traˋˋgacanth
Trochìſci
Tùrmeric
Tùrpentine
Vèrdigreaſe
Viˋˋnegar
Viˋˋtriol
Voˋˋlatile

BOTANY.

Abſòrbent
Acètous
Aˋˋliment
Aˋnnular
Aˋnnulus
Aˋˋpices
Aquaˋˋtic
Bòˋtany
Brànchery
Caˋˋlices
Caˋˋtalins
Crènated
Cùticle
Diˋˋſcöide
Eˋmbryo
Empàlement
Eˋˋvergreens
Exoˋˋtic
Farìna
Fecùndate
Fiˋˋſtulous
Fòliage
Geˋˋneſis
Gràˋnulous
Imprègnate
Làcteals
Medùlla
Meˋˋchaniſm

Nèctarine
Oˋvary
Pèllicle
Penˋnated
Pèrfidols
Pèˋtala
Raˋˋdicle

Sèrrated
Siˋˋliquæ
Siˋˋliquous
Stàˋmina
Stèllated
Submarìne
Traˋcheæ

Tùbera
Tùberoſe
Tùberous
Vèſſicles
Veˋˋgetate
Umbrèllo

CHAP. III.

Words of Four Syllables.

ANATOMY.

Abomàſus
Acròmium
Adepòſum
Aˋˋlifòrmes
Alvèoli
Anàˋtomy
Anconæˋus
Androˋˋtomy
Annuèntes
Anòmphalous
Antaˋˋgoniſts
Antitènar
Apoˋˋphyſis
Araˋnea
Arèola
Aſtràˋgalus
Aùditory
Auriˋculæ
Axìllary
Baſiˋˋlica
Baſilàre
Bifuˋrcated
Brachiœˋus

Bronchoˋˋtomy
Buccinàtor
Calcàneus
Calvària
Capìllary
Cartilàgo
Carùnculæ
Caſtràtion
Cerebèllum
Choroïdes
Ciliàre
Claviˋˋculæ
Clinoïdes
Coccygœˋus
Conàrion
Condylòma
Conglòˋmerate
Connivèntes
Conſtrictòres
Coronàlis
Coˋˋronary
Corrugàtor
Cribrifòrme
Cubifòrme
Cubitœˋus

Cuboïdes
Cutiˋˋcula
Cynodèntes
Deltoïdes
Dentiˋˋtion
Diarthròſis
Diaˋˋſtole
Diaˋˋſtricus
Digeˋſtion
Dilatòres
Diſſeˋction
Diſſiˋˋmilar
Diſtènſion
Diſtràction
Dùplicature
Dùra-Màter
Elevàtor
Enarthròſis
Enſifòrmis
Epicoˋˋlic
Epidèrmis
Epigàſtrum
Epiglòttis
Epiˋˋphyſis

Epiplòſis
Erythröìdes
Ethmöìdes
Excrètion
Extenſòres
Fallòpian
Faſciàlis
Folliˋˋculus
Glenöìdes
Hyöìdes
Hypogàˋſtric
Hypòˋthenar
Inciſòres
Inglùvies
Inguinàlis
Intèˋgument
Intercòſtal
Involùcrum
Lachrymàle
Lamböìdes
Latìſſimus
Levatòres
Longìſſimus
Lumbricàles
Mallèolus
Mammifòrmes
Mammilˋlary
Mandiˋˋbula
Maſtöìdes
Maxilˋlary
Mecònium
Mediànum
Membranòſus
Meſaræˋum
Mèˋſogloˋſſi
Meˋˋſo-Plèuri
Mèˋtacàrpus
Mèˋtatàrſus
Mìlliary
Motòrii
Mucronàtum
Mygloglòſſum
Myòˋlogy
Myoˋˋtomy
Myrtifòrmes
Neuroˋˋlogy
Neuroˋˋtomy
Nutriˋˋtion
Obèˋſity
Oblìquus
Obturatòres
Œſoˋˋphagus
Omòˋplata
Orbìˋcular
Ovària
Pannìˋculus
Paragòge
Paraſtàtæ
Parènchyma
Paròˋtydes
Pectinœˋus
Pectoràlis
Perforàtus
Periſtàltic
Peronæˋus
Phleboˋˋtomy
Pineàlis
Pinguèdo
Pitùita
Pìˋtuary
Politœˋus
Præcòrdia
Præpùtium
Prodùction
Pronatòres
Protùberance
Pſychoˋˋlogy
Pteryˋˋgium
Pulmonàlis
Pùlmonary
Pyrifòrmis
Radiæˋus
Ranulàres
Renuèntes
Retiˋˋculum
Retractòres
Rhomböìdes
Roˋˋſtrifòrmis
Sacrolùmbus
Sagittàlis
Salvatèlla
Sartòrius
Schaphöìdes
Scleroˋˋtica
Scorbiˋˋculus
Scutifòrme
Secrètion
Semilùnar
Sigmöìdes
Sphenöìdes
Spheröìdes
Spiràˋcula
Spongiòſum
Spongöìdes
Stylifòrmis
Styloglòſſus
Stylöìdes
Subclàvian
Sublìngual
Synarthròſis

Synchondròſis
Temporàlis
Thyröìdes
Ti``bi`æus
Tì`biàlis
Tracho``tomy
Trànſversàlis
Trapèzius
Tricùſpides
Trochleàres
Trochöìdes
Vaginàlis
Varicòſum
Vermi``cular
Veſi`culæ
Veſti``bulum
Viri``lia
Umbì`licus
Umbì`lical
Xiphöìdes

PHYSIC.

Abap`tiſton
Abòrtion
Abràſion
Accèſſion
Aci``dulæ
Acma``ſticos
Acrocòrdon
Adenòſus
Adſtrìctory
Æ`ſtuary
Affec`tion
Alöè`tics
Alò`phecy
Al`teratives
Amauròſis
Ambl`yopy
Ambròſia
Anabàſis
Anabròſis
Analèptics
Anarrh`œa
Anaſàrcha
Anò`rexy
Anteme``tics
Anthelmìntics
Apèrients
A``polèpſis
A``poplexy
Apo``ſtaſis
Apo``ſtraphe
Apparàtus
A``pyrexy
Aràneus
Archiàtor
Aroma``tics
Aſcà`rides
Aſſi``duus
Atheròma
Balbùties
Borborìngmus
Bronchocèle
Broncho``tomy
Cacöèthes
Caco``chymy
Cæſàrius
Callò`ſity
Carcinòma
Càrdialgy
Carmi``natives
Caſtràtion
Catagmè`tic
Catalèpſis
Catamèna
Cathæ`reſis
Cephalàlgy
Chirùrgery
Cirſocèle
Colli``quative
Commè`tica
Complèxion
Concèption
Congèſtion
Conſo``lidate
Conſùmption
Contàgion
Conti``nual
Contòrſion
Contràction
Contùſion
Convalèſcence
Convùlſion
Corro``borate
Corrùption
Cutàneous
Cymatòdes
Cynànthropy
Cynodèctus
Cy``norexy
Cyſto``tomy
Debi``lity
Declènſion
Defènſative
Deflùxion
Dejèction
Deli`quium
Deli``rium
Deli``rious
Dentàrius
Denti``tion

Deo`b-

Deòbſtruents
Deſiˋccative
Diabètes
Diagnòſtic
Diatèˋtic
Diarrhˋœa
Diathèſis
Diſcùtients
Diureˋˋtic
Dogmaˋˋtica
Dogmàˋtici
Dyˋſentery
Ecchymòſis
Efflorèſcence
Ejèction
Embryùlcus
Emmèˋnagogues
Emòllients
Empyeˋma
Ephèˋmera
Epidèˋmic
Eˋˋpilepſy
Epiˋˋphora
Epiſpàſtic
Epuloˋˋtic
Erùption
Eſcharoˋˋtics
Exànthema
Exòpthalmy
Exòſtoſis
Expànſion
Expèctorate
Extràction
Extràneous
Exùſtion
Fontiˋˋculus
Geſtàtion
Gomphìaſis
Gonorrˋœa
Hæmàptöic
Halmyròdes
Helminthagogue
Hèmicrany
Hemiˋplegy
Homòˋtonos
Hydàˋtides
Hydrocèle
Hydropège
Hydrophòby
Hydrophthàlmy
Hygiàſtic
Hygièa
Hygièna
Hypercrìſis
Hypòphthalmy
Hypòſtaſis
Impèˋtigo
Imˋplicated
Incàrnatives
Indùrating
Infèction
Infiˋrmary
Injèction
Inquìetude
Insània
Intèntion
Intermìttent
Intumèſcence
Invalèſcence
Inveˋˋterate
Inùſtion
Iſchiaˋˋtic
Iſchurèˋtics
Lectùalis
Leucorrhæˋa
Lìentery
Limòˋmachy
Limoˋˋlogy
Lipoˋˋthymy
Lithìaſis
Lithontrìptics
Lithoˋˋtomy
Lithoˋˋtomiſt
Luxàtion
Lycànthropy
Lycöìdes
Lypìˋria
Malàſia
Maràſmodes
Medicàſter
Meˋˋdicated
Mediˋˋcinal
Mediˋˋcament
Melàˋnagogues
Meˋˋlancholy
Melanchòˋlic
Melicèris
Mentulàgra
Mercùrials
Metàˋbaſis
Metàptoſis
Metàſtaſis
Methòˋdica
Methòˋˋdici
Modiòlus
Monoˋˋculus
Mortiˋˋferous
Non-nàˋturals
Oblèſion
Obſtrùction
Odontàlgy

Orthopnˋæa
Orvìetan
Palìndromy
Pàlliative
Panàcea
Panchyˋˋmagogue
Paraˋˋlyſis
Paraplègy
Paraplèxy
Paragoˋˋrics
Pathognoˋˋmic
Pathoˋˋlogy
Perìˋclaſis
Perirrhˋæa
Perizòma
Petèchiæ
Petèchial
Phagedˋœna
Phagèˋdenic
Philiàtros
Phleboˋˋtomy
Phlegmòˋnodes
Phyſiˋˋcian
Pollùtion
Predìction
Procatàrtic
Procatàrxis
Proflùvium
Pſoròphthalmy
Pſyˋchagòˋgics
Puèrpera
Purgàtion
Quotiˋˋdian
Recrudèſcence
Refeˋction
Remèdium
Remìſſion
Retèntion
Revùlſion
Roſeòlæ
Ructàtion
Salàcious
Saˋˋlutary
Sarcocèle
Satyˋˋriaſm
Scelotyˋrbe
Sciaˋˋtica
Scleròphthalmy
Screàtion
Scrotocèle
Secèſſion
Secrètion
Semimàres
Seroˋˋſity
Setàceum
Solùtion
Somniˋˋferous
Somˋnolency
Spaſmoˋˋlogy
Staphylòma
Steaˋˋtoma
Steriˋˋlity
Subùberes
Succùſſion
Sudoriˋˋfics
Suffùſion
Suppuràtive
Supprèſſion
Taràntati
Tenàˋcula
Terebèllum
Therapèutics
Trachoˋˋtomy
Transfùſion,
Tyrìaſis
Variòlæ
Venèreal
Voˋˋmitory
Vùlneraries
Xeròphthalmy

PHARMACY.

Ablùtion
Amàlgamate
Angeˋˋlicus
Antihèctic
Aromaˋˋtic
Benedìctum
Benedìctus
Breſiˋˋlium
Canthàˋrides
Caſſùmunair
Caſtorèum
Cathoˋˋlicon
Ceràtion
Cerelœˋum
Chalyˋˋbeate
Collyˋˋrium
Coloˋˋphony
Confèction
Coràllinum
Decòction
Deliˋˋquium
Dephlègmated
Diàˋchylon
Diapènte
Diaprùnum
Diaſèna
Digèſtion
Elìxerate

Empyrèuma
Emùlſion
Euphòrbium
Exprèſſion
Extràction
Filtràtion
Fixàtion
Fluiˋˋdity
Hydràˋgyrum
Hypociſtis
Infùſion
Injèction
Lixiˋˋvium
Lixiˋˋvial
Lixiˋˋvious
Maˋˋgiſtery
Maniˋˋpulus
Mechòacan
Mecònium
Mediˋˋcament
Mercùrials
Millèˋpedes
Myroˋˋbalans
Offiˋˋcinal
Oliˋˋbanum
Opodèldoch
Opòˋpanax
Parmaſiˋtty
Paſſulàtum
Pharmacopæˋius
Philònium
Popùlneon
Potèrius
Preciˋˋpitate
Pyrotèchny
Reciˋˋpient
Remèdium
Sagàˋpenum
Sarſaparìl
Solùtion
Sympatheˋˋtic
Tabulàtum
Tacàˋmahac
Teſtàceous
Therìaca
Vermiˋˋlion
Voˋlatilìze

BOTANY.

Aˋˋcetary
Amphiˋˋbious
Anoˋˋmalous
Apeˋˋtalous
Bacciˋˋferous
Càlculary
Capìllary
Càˋpilated
Coniˋˋferous
Cotyˋˋledon
Culmiˋˋferous
Deciˋˋduous
Dipèˋtalous
Elaˋˋborate
Floriˋˋferous
Fòliature
Galeàted
Hermàˋphrodite
Indiˋˋgenous
Inoˋˋculate
Inoˋˋſculate
Juliˋˋferous
Laˋˋbiated
Lactiˋˋferous
Legùminous
Matùrity
Medùllary
Miˋˋniature
Monoſpèrmous
Nutriˋˋtion
Orgàˋnical
Parènchyma
Parènchymous
Perènnial
Periànthum
Phytoˋˋlogy
Plantàtion
Polyſpèrmous
Pomiˋˋferous
Pruniˋˋferous
Quìnquepartite
Retiˋˋcular
Sìˋnuated
Stamiˋˋneous
Stèllated
Terrèſtrial
Tricàpſular
Tripeˋˋtalous
Veˋˋgetable
Veˋˋgetative

CHAP.

CHAP. IV.

Words of Five Syllables.

ANATOMY.

Aceta‶bulum
Adeno‶graphy
Albugiˋnea
Allentöˋies
Alveàrium
Amatòrii
Anàſtomàſis
Anthropo‶logy
Anticàrdium
Aphrodiˋſia
Apòˋneuròſis
Aràchnöides
Baſioglòſſum
Canaliˋculus
Canici‶dium
Ceratoglòſſus
Ceratöides
Cineri‶tious
Circulàtion
Coracöides
Cotylèˋdones
Cuniefòrme
Decuſſàtion
Deferèntia
Deglutiˋtion
Dilatàtion
Elythröides
Embryo‶tomy
Emunˋctories
Entero‶logy
Epidi‶dimis
Epiſtrophæˋus
Eructàtion
Expiràtion
Extrava‶ſated
Farciminàlis
Galacto‶phorous
Gallina‶ginis
Gaſtero‶tomy
Generàtion
Genioglòſſi
Gyˋnæcomàſtyx
Hypochòndriac
Hypogàſtrium
Hyſtero‶tomy
Infundi‶bulum
Innominàtum
Inſpiràtion
Interòſſei
Interſpinàles
Laryngo‶tomy
Longitùdinal
Mandibulàres
Marſupiàlis
Mediaſtìnum
Meditùllium
Meſarìaca
Meſentèrium
Metacàrpium
Mucila‶ginous

Mulièbria
Naviculàre
Occipitàles
Odontöides
Olecrànium
Olfactòrii
Oſteoˋˋlogy
Palpitàtion
Patièntiæ
Pericàrdium
Pericrànium
Periòſteum
Periſtròˋmata
Peritonˋæum
Perſpiràtion
Pharyngoˋˋtomy
Præparàntia
Pterigöide
Pyramidàlis
Pyrenöides
Quadrageˋˋmini
Receptaˋˋculum
Reſpiràtion
Reticulàris
Sapièntiæ
Seminervòſus
Semiſpinàtus
Subcutàneous
Subſcapulàris
Superciˋˋlium
Supinatòres
Supraſpinàtus
Synaſtomàſis
Thyröiˋdeæ
Tranſpiràtion
Triangulàris
Veſiculàris
Zygomaˋˋticus

PHYSIC.

Acantàˋˋbolus
Alexiphàrmic
Amputàtion
Anacathàrtic
Analogìſmus
Anapleròˋtics
Antepilèptics
Aphrodìˋſia
Apocathàrſis
Attèˋnuating
Bùbonocèle
Cataphràctica
Climacteˋˋrical
Comitiàlis
Complicàtion
Cucurbiˋˋtula
Deletèrious
Dentiſcàlpium
Depiˋˋlatory
Derivàtion
Deſudàtion
Diaphorèſis
Diaphoreˋˋtics
Dilatàtion
Dilatòrium
Diſlocàtion
Embrocàtion
Embryothlàſtes
Eneorèma
Enervàtion
Enterocèle

Epicàrpium
Epiceràſtic
Epiplocète
Eructàtion
Eryſiˋˋpelas
Exaltàtion
Exoneìroſis
Expiràtion
Extirpàtion
Extravàſated
Gynæcomàſtos
Hæmatocèle
Hæmatochyˋſis
Hæmorrhöides
Hemeràˋlopy
Hereˋˋditary
Heteroryˋthmus
Hïppocraˋˋtica
Hydrocèˋphale
Hypercathàrſis
Hypocathàrſis
Hypochòndriac
Hyſteràlgia
Hyſterocèle
Jˋatràleìptes
Iˋˋdioˋˋpathy
Imbecillity
Inaˋppetency
Incantaˋtion
Incarnaˋtion
Incòntinency
Indicaˋtion
Inflamaˋtion
Inſpiraˋtion
Inſtitùtions
Intempèries
Invoˋˋluntary
Irritaˋtion
Iteraˋrium
Laryngoˋˋtomy
Lectiſtèrnium
Lucophlègmacy
Maturaˋtion
Megaloſplaˋnchnos
Meningoˋˋphylax
Metaſyˋncriſis
Minoraˋtiva
Myopìaſis
Odòntagogos
Omphalocèle
Operaˋtion
Oſcitaˋtion
Palliaˋtion
Palpitaˋtion
Paracèntæſis
Paracmaˋſticos
Paracynaˋnche
Paraphìˋmoſis
Paraphrèˋnitis
Paronyˋˋchia
Pedilùvium
Perforaˋtion
Perinyˋctides
Periòˋdical
Periphìˋmoſis
Peripneùmony
Peripyèma
Periſyˋſtole
Perſpiràtion
Peſtilèntial
Pharmacèutica
Phyſioˋgnomiſt

Phyſioˋgnomy
Phyſiognòˋmics
Phyſio˵logy
Pnèumatocèle
Procidèntia
Pſychrolùſia
Pyreto˵logy
Relaxàtion
Repercùtients
Reſpiràtion
Retina˵culum
Revulſoˋria
Roboràntia
Salivàtion
Salivàntia
Satyrìaſis
Segregàtion
Semeioˋtica
Semitèrtian
Sideràtion
Sopori˵ferous
Spermatocèle
Stenothoràces
Sternutàtion
Stèrnutàtories
Subcutàneous
Succedàneum
Succuſſàtion
Suffocàtion
Subpedànea
Supplantàlia
Suppuràtion
Temperàntia
Titillàtion
Typhomània
Veſicàtion

Ulceràtion

PHARMACY.

Ægyptìacum
Amonìacum
Antimònium
Apo˵thecary
Auripigmèntum
Calaminàris
Calcinàtion
Carpobàlſamum
Cerefaˋction
Cohobàtion
Colliquàtion
Compoſi˵tion
Crepitàtion
Dealbàtion
Decantàtion
Deflagràtion
Dephlegmàtion
Depuràtion
Deſpumàtion
Detonàtion
Diacàſſia
Diacòdium
Diaſcòrdium
Diagri˵dium
Diatràˋgacanth
Diſpenſàtion
Diſpènſatory
Diſſolùtion
Diſtillàtion
Ebulliˋtion
Elatèrium

Elèctuary
Elixàtion
Exaltàtion
Exhalàtion
Fermentàtion
Fomentàtion
Fulminàtion
Fumigàtion
Ichthyocòlla
Inhumàtion
Inſolaˋtion
La˵boratory
Levigàtion
Liquefaˋction
Maceràtion
Malaxàtion
Màſticatory
Nicotiàna
Oleoſaˋccharum
Operàtion
Opobàlſamum
Oxycròceum
Oxyrrhòdium
Pentaphàrmacon
Pharmaco˵logy
Pharmacopˋæia
Phàrmacopˋæius
Pharmaco˵poliſt
Preparàtion
Reſurrèction
Rhodoſàccharum
Sublimàtion
Suppòˋſitory
Tranſmutàtion
Trituràtion
Terebìnthina

BOTANY.

Botano˵logy
Corymbi˵ferous
Circulàtion
Generàtion
Gymnodiſpèrmous
Impregnàtion
Laci˵niated
Longitùdinal
Monope˵talous
Multiſi˵liquous
Perſpiràtion
Pentape˵talous
Propogàtion
Teſti˵culated
Tetrape˵talous
Trifòliated
Vaſculi˵ferous
Vegetàtion
Umbelli˵ferous
Verticillated
Umbi˵licated

CHAP. V.

Words of Six, Seven, and Eight Syllables.

ANATOMY.

Acceleratòres
Arterio``tomy
Articulàtion
Arytenöìdes
Arytenöidèus
Chylificàtion
Cricothyröìdes
Cuniefo`rmia
Excoriàtion
Gaſterocnèmium
Gaſterocnèmii
Hyorhryöìdes
Indignatòrius
Inoſcula`tion
Manducatòrii
Meſenterìaca
Periſtaphilìnus
Pteriſtaphylìni
Ramificàtion
Sanguificàtion
Semimembranòſus
Seſamöìdea
Sphènopharyngèus
Sphènopalatìnus
Stèrnohyöìdes
Stèrnothyröìdes
Sty`lopharyngèus
Sùccenturiàtæ
Veſpertilio`num

PHYSIC.

Adiapnèuſtia
Adulteràtion
Alexitèrial
Antaphrodì`ſiac
Aphrodisìacum
Attenuàtion
Dacryopö`eos
Deoppi``latory
Elephantìaſis
Evacuàtion
Exacerbàtion
Exanimàtion
Excoriàtion
Exinani``tion
Exulceràtion
Idioſy``neraſy
Ingravidàtion
Inoculàtion
Itineràrium
Mortificàtion
Nòli-me-tàngere
Pandiculàtion
Pediculàtion

Scarifica'tion
Sophiſticàtion
Superfœtàtion

PHARMACY.

Adulteràtion
Amalgamàtion
Caryocòſtinum
Chryſtalizàtion
Clarificàtion
Coagulàtion
Decrepitàtion
Deflagràtion
Diacatho"licon
Diacoràllion
Diacydònium
Edulcoràtion
Eleoſâccharum
Evaporàtion
Incorporàtion
I'pecacuànha
Mundificàtion
Phàrmacochy"mia
Precipitàtion
Pulverizàtion
Purifica'tion
Rectifica'tion
Redintegra'tion
Refri"geratory
Regenera'tion
Reſuſcita'tion
Revèrberatory
Sophiſtica'tion
Stratifica'tion

BOTANY.

A'ſpenfo'liate
Enangioſpèrmous
Gra"minifo'liate
Papiliona'ceous
Ra"mifica'tion

Words of Seven Syllables.

ANATOMY.

Aba'rticula'tion
Còracobra'chia'lis
Dearticula'tion
Gèniohy'öidœ'us
My'lohy'öidœ'us
Ptèrigopha"ringèus

PHYSIC.

Exa'rticula'tion
Hy'ſteromatòcia
Sca'rificatòrium
Valetudina'rian

PHARMACY

PHARMACY.

Alcoholiza`tion

Revi``vifica`tion

Words of Eight Syllables.

ANATOMY.

Còracohy`oidèus
Crìcoarytenoidèus
Sphènopterigopalatìnus
Thy`roarytænoìdes

THE
RUDIMENTS
OF
ENGLISH GRAMMAR.

PART. II.

AFTER the Scholar has attain'd to the Art of the *true Pronunciation and Spelling of Words*; he is next to be inſtructed in the Art of *Writing, and Speaking every Word according to the preſent eſtabliſh'd Cuſtom of the Engliſh Tongue.* In order to this, we muſt diſtinguiſh Words into their reſpective Kinds or Claſſes, and then conſider the Accidents of each, which is the eſſential Part of GRAMMAR, in every Language.

Words are rightly referr'd to four general Claſſes, *viz.* 1. Such as denote Things by *Nature*, which are called NOUNS or NAMES; as a *Houſe*, a *Tree*, a *Man*, a *Horſe*, &c. 2. Such as expreſs ACTION or PASSION, as *I love*, *to be loved*, and theſe are called, VERBS or AFFIRMATION. 3. Such as denote the Way or Manner of doing or ſuffering; as *ſwiftly*, *ſlowly*, *rightly*, *wiſely*, &c. which are called ADVERBS. 4. *Particles*, or ſuch ſmall Words as ſerve to connect others together, in forming any *Expreſſion* or *Sentence*. Of which in Order.

I. *Of*

I. *Of* NOUNS.

A **Noun** or the Name of a Thing is of two Sorts, *viz.* 1. Thoſe which denote *the Subject, or Thing itſelf*, as a *Man*, a *Horſe*, *John*, &c. and theſe are uſually call'd *Subſtantives.* 2. Thoſe which denote the *Properties or Qualities* of Things, as *good*, *tall*, *ſwift*, &c. but as theſe require to be join'd with the *Nouns*, as a *good Man*, a *ſwift Horſe*, &c. ſo they are called *Noun-Adjectives*, or barely *Adjectives.*

Substantives are diſtinguiſhed into *proper* and *common. Proper Names*, are ſuch as denote the *individual* of any Species; as *John*, *Sarah*, *Dobbin*, *Severn*, &c. *Common Names*, denote the *Kinds* or *Species*, as a *Man*, a *Horſe*, a *River*, &c.

As *proper Names* denote Perſons, ſo thoſe which we make Uſe of to denote the *threefold Diſtinctions of Perſons*, are in a peculiar Manner expreſſed, and call'd **Pronouns**; and theſe are different, according as the Perſons we ſpeak of are of the *ſingular* or *plural Number*, that is, as they are *one*, or *more than one.*

When we ſpeak of *ourſelves*, it is call'd the *firſt Perſon*; and if we are but one, the *Pronoun* is *I*; if more, *we*. If we ſpeak immediately *to a Perſon*, we call that the *ſecond Perſon*; and the Pronoun is *thou*, if ſingular; and *ye*, in the plural Number. *Laſtly*, if we ſpeak of a Perſon or Thing, it is called the *third Perſon*; and the Pronoun in the Singular, if it be a Male, is *he*; if a Female, *ſhe*; if neither (or of no Gender) we ſay *it*. But in the *plural Number*, the Pronoun is *they*, whether of the Maſculine, Feminine, or Neuter Gender.

In NOUNS or NAMES, we diſtinguiſh the *plural* from the *ſingular Number*, by adding (*ſ*) to the latter generally. As a *Horſe*, *Horſes*; *River*, *Rivers*; *Word*, *Words*, &c. But if the *Singular* ends in (*x*) (*ch*) (*ſh*); then (*es*) is added to form the *Plural*, as *Fox*, *Foxes*; *Church*, *Churches*; *Buſh*, *Buſhes*. Very often the Plural is form'd by (*en*) as *Ox*, *Oxen*; *Man*, *Men*; *Brother*, *Brethren*; *Chick*, *Chicken*. Thoſe Names which end the Singular in (*f*) or (*fe*) form the Plural by (*ves*) as *Calf*, *Calves*; *Loaf*, *Loaves*; *Leaf*, *Leaves*; *Knife*, *Knives*; *Wiſe*, *Wives*, &c.

But in forming the Plural, there is great Irregularity in our Tongue, for many Words can be reduced to no Rule at all, as will appear by the following Table.

Singular	*Plural*	*Singular*	*Plural*
Die	Dice	Foot	Feet
Mouſe	Mice	Tooth	Teeth
Louſe	Lice	Penny	Pence
Gooſe	Geeſe		

In many Words we have no Difference of Number, as in *Sheep*, *Deer*, *Fern*, *Hoſe*, *Swine*, &c. Sometimes we find no *ſingular Number* to Words; as *Aſhes*, *Bellows*, *Lungs*, *Tongs*, *Wages*, *Breeches*, *Sciſſars*, *Snuffers*, &c. And ſome have no *Plural*; as the Names of *Countries*, *Cities*, *Rivers*; alſo of *Virtues* and *Vices*; of *Metals*, *Herbs*, and *Corn*.

The Diſtinction of *Gender* in *Engliſh*, is generally by different Words, as in the following.

Maſculine	*Feminine*	*Maſculine*	*Feminine*
Boy	Girl	Man	Woman
Boar	Sow	King	Queen
Brother	Siſter	Lad	Laſs

Maſculine

Maſculine	*Feminine*	*Maſculine*	*Feminine*
Buck	Doe	Ram	Ewe
Bull	Cow	Maſter	Miſtreſs
Bullock	Heifer	Wizard	Witch
Cock	Hen	Lord	Lady
Father	Mother	Nephew	Niece
Dog	Bitch	Stag	Hind

But ſome make the *Feminine*, by adding (*eſs*) to the *Maſculine*; as *Lion*, *Lioneſs*; *Actor*, *Actreſs*; *Duke*, *Dutcheſs*; *Heir*, *Heireſs*; *Poet*, *Poeteſs*, &c. And a few by adding (*ix*) as *Adminiſtratrix*, *Executrix*, *Directrix*, &c.

NOUNS are applied in ſix different Reſpects, commonly called the *Caſes of Nouns*, viz. The *Nominative*, the *Genitive*, the *Dative*, the *Accuſative*, the *Vocative*, and the *Ablative*.

The *nominative Caſe*, is that wherein we barely *name the Thing*, and is known by the Particle *the*, or *a*; as the *Man*, a *Houſe*, &c.

The *genitive Caſe*, is that which denotes *Property* or *Poſſeſſion*, and is known by the Particle (*of*); as the *Wiſdom of Solomon*; the *Harmony of Sounds*, &c.

The *dative Caſe*, denotes the *giving or doing of ſomething to a Perſon or Thing*; and is known by the Particle (*to*) as to ſwear Allegiance *to the King*, Glory *to God* in the higheſt, *&c.*

The *accuſative Caſe*, is that which immediately follows the Verb, and is the Subject of its Action or Affirmation; as I read *the Book*, I make *a Pen*, I write *a Sentence*, &c.

The *Vocative*, is that which calls upon a Perſon or Thing, and is known by the Exclamation (*O!*) as, to you, *O Men*, I call; how manifold are thy Works, *O Lord!* &c.

The *ablative Caſe*, is known by the Prepoſitions *in*, *with*, *through*, *for*, *from*, *by*, *than*, &c. All which Caſes in both Numbers, are here expreſſed as below,

	Singular.	*Plural.*
Nom.	A Man	Men
Gen.	Of a Man	Of the Men
Dat.	To a Man	To the Men
Accuſ.	The Man	The Men
Voc.	O Man	O Men
Abl.	From the Man	From the Men

But the *Genitive Caſe* is moſt commonly (and indeed moſt elegantly) expreſſed by (*s*) with an Apoſtrophy (') added to the Noun; thus we ſay, *Man's Nature*, inſtead of the *Nature of Man*, *Peter*'s Book, for the *Book of Peter*.

The PRONOUNS in all the Caſes after the Nominative, take a different Form, according to the following Diagram.

	Singular.				*Plural.*		
	1.	2.	3.				
Nom.	I,	thou,	he,	ſhe,	We,	ye,	they
Gen.	Of me,	thee,	him,	her,	Of us,	you,	them
Dat.	To me,	thee,	him,	her,	To us,	you,	them
Accu.	me,	thee,	him,	her,	us,	you,	them
Voc.	O me,	thou,			O,	ye,	
Abl.	From me,	thee,	him,	her,	From us,	you,	them

The *adjective Pronouns* denoting our Property or Poſſeſſion, are in each Perſon in the *Nominative Caſe*, before the Noun, *my*, *thy*, *his*, in the Singular; and in the Plural, *our*, *your*, *their*; as *my Book*, *thy Book*, &c. But after the Noun, we change *my* and *thy*, into *mine* and *thine*; and add (*s*) to the above Plurals; as that Book of *mine*, that Tongue of *thine*; this Age *of ours*, the Houſe *of yours*, &c.

The *Interrogatives who*, for a Perſon, and *what* for a Thing, make *whom* after the *Verb*, and in every Caſe but the Nominative, and the Genitive Plural *whoſe*. The indicative Pronouns *this*, *that*, in the Singular, make *theſe* and *thoſe*, in the Plural. The firſt points to any Thing near or preſent; the other to Things remote or abſent.

In *Adjectives*, or Names of Quality, there are *comparative Degrees* of their Signification; and theſe we diſtinguiſh into three, *viz.* 1. The *ſimple or poſitive Degree*, as *hard*, *ſoft*, *white*, *ſwift*, &c. where the Quality is only barely mention'd. 2. The *comparative Degree*, where we ſpeak of it *comparatively*, and this we form by adding (*er*) to the Poſitive; as *harder*, *ſofter*, *whiter*, *ſwifter*, &c. 3. The *ſuperlative Degree*, where we expreſs the higheſt Degree of Quality poſſible, and this is done by the Termination (*eſt*); as *hardeſt*, *ſofteſt*, *whiteſt*, *ſwifteſt*; but in Compariſon of *Adjectives* there is great Irregularity, and the different Degrees are expreſſed by ſo many different Words; as *good*, *better*, *beſt*; *bad*, *worſe*, *worſt*; and very often we compare by the Words *more*, *moſt*; as *bright*, *more bright*, *moſt bright*. We alſo increaſe or diminiſh, the two firſt Degrees by the Words *more*, *much*, *very*, *little*, &c. As *known*, *much known*, *little known*; *larger*, *much larger*, *little larger*, *very large*, *very much larger*, &c.

II. *Of* VERBS.

VERBS are diſtinguiſh'd into *active*, and *paſſive*; the firſt denoting *Action*, as *I love*; the other *Paſſion* or *Suffering the Action*; as *I am loved*. In both Kinds, we conſider the following *Accidents*, viz. *Perſon*, *Number*, *Mood* and *Tenſe*.

By the *Perſon of a Verb*, we mean no more than thoſe particular Terminations, by which the Perſon acting or ſuffering in each Number is denoted; as *I love*, *thou loveſt*, *he loveth*, *or loves*, &c. As to *Number*, that follows of Courſe in Verbs; for the Agent muſt be *one* or *more*; but the Plural, in our Language, is wholly expreſſed by the *perſonal Pronouns we*, *ye*, *they*.

The MOODS or MODES of ſpeaking are, in our Tongue, no more than Four, *viz.* 1. The *Indicative Mood*, which barely indicates the Action without Regard to the *Manner how*; as *I love*, *thou readeſt*, *he heareth*, *they walk*, &c. 2. The *ſubjunctive Mood*, is that in which the Verb is ſubjoin'd to, or depends on ſome other Verb in the Sentence; as, *you will repent*, *if you perſiſt*. 3. The *imperative Mood* commands, exhorts, intreats, *&c.* As *learn thou*, *let them read*. 4. The *infinitive Mood* is that wherein the Action of the Verb is expreſſed in an *indefinite Manner*; and is always preceded by the Particle *(to)* as, *to write*; *to love*, *to learn*, &c. To theſe ſome add the *Potential Mood*, known by the Words *may*, *might*, *can could*, &c. As, *I can read*, *I may hear*. Alſo the *Optative Mood*, by which we *wiſh*, *deſire*, *aſk*, *exclaim*, &c. As O, that *I might learn!* &c. But it is evident, that all the Moods are expreſſed by *little*, *ſubſervient*, *or auxillary Words or Verbs*, and by any different Terminations of the principal Verb itſelf, as is done in other Languages.

By the TENSES of Verbs, are meant the Times in which their Actions are perform'd; of theſe there are properly but *three*, viz. The *Preſent*, as *I love*, *or do love*; the *Paſt*; as *I did or have loved*; and and the *Future*; as I *ſhall* or *will love*. But the paſt or preter Tenſe is uſually ſubdivided into three, *viz.* The *Preter-imperfect*, which denotes the Time paſt but not finiſh'd, as *I did write*; the *Preter-*

perfect, which denotes the Time perfectly paſt; as, *I have written*, and the *Preter-pluperfect*, which denotes the Time paſt, before the Time of ſome other paſt Action; as *I had heard it before you related the Fact*.

From whence it appears alſo, that the *Tenſes* are not form'd in our Tongue by different Terminations of the Verb, as in others; but by Means of the *auxiliary Verbs*, *do*, *did*; *have*, *had*, *ſhall* and *will*. All which will be made very manifeſt, by expanding or conjugating the Verb through all its *Moods* and *Tenſes* in the following Manner.

The INDICATIVE MOOD.

PRESENT.

	Active Voice.	*Paſſive Voice.*
Sing.	I love, or do love Thou loveſt, or do'ſt love He loveth, or doth love	I am loved Thou art loved He is loved
Plur.	We love, or do love Ye love, or do love They love, or do love	We are loved Ye are loved They are loved

The IMPERFECT.

Sing.	I loved, or did love Thou loved'ſt, or did'ſt love He loved, or did love	I was loved Thou waſt loved He was loved
Plur.	We loved, or did love Ye loved, or did love They loved, or did love	We were loved Ye were loved They were loved

The PRETERPERFECT.

Sing.	I have loved	I have been loved
	Thou haſt loved	Thou haſt been loved
	He hath loved	He hath been loved
Plur.	We have loved	We have been loved
	Ye have loved	Ye have been loved
	They have loved	They have been loved

The PLUPERFECT.

Sing.	I had loved	I had been loved
	Thou hadſt loved	Thou hadſt been loved
	He had lov'd	He had been loved
Plur.	We had loved	We had been loved
	Ye had loved	Ye had been loved
	They had loved	They had been loved

The FUTURE.

Sing.	I ſhall, or will love	I ſhall or will be loved
	Thou ſhalt or wilt love	Thou ſhalt or wilt be loved
	He ſhall or will love	He ſhall or will be loved
Plur.	We ſhall or will love	We ſhall or will be loved
	Ye ſhall or will love	Ye ſhall or will be loved
	They ſhall or will love	They ſhall or will be loved

The SUBJUNCTIVE MOOD.

The PRESENT.

	Active Voice.	*Paſſive Voice.*
Sing.	I may or can love	I may or can be loved
	Thou may'ſt or can'ſt love	Thou may'ſt or can'ſt be loved
	He may or can love	He may or can be loved

Plur.	We may or can love	We may or can be loved
	Ye may or can love	Ye may or can be loved
	They may or can love	They may or can be loved

The IMPERFECT.

Sing.	I might or could love	I might or could be loved
	Thou might'ſt or could'ſt love	Thou migh'ſt or could'ſt be loved
	He might or could love	He might or could be loved
Plur.	We might or could love	We might or could be loved
	Ye might or could love	Ye might or could be loved
	They might or could love	They might or could be loved

The PRETERPERFECT.

Sing.	I might have loved	I might have been loved
	Thou might'ſt have loved	Thou might'ſt have been loved
	He might have loved	We might have been loved
Plur.	We might have loved	We might have been loved
	Ye might have loved	Ye might have been loved
	They might have loved	They might have been loved

The FUTURE.

Sing.	When I ſhall love	When I ſhall be loved
	Thou ſhalt love	Thou ſhalt be loved
	He ſhall love	He ſhall be loved
Plur.	We ſhall love	We ſhall be loved
	Ye ſhall love	Ye ſhall be loved
	They ſhall love	They ſhall be loved

The IMPERATIVE MOOD.

The PRESENT.

Sing.	Let me love	Let me be loved
	Love thou, or do thou love	Be thou loved
	Let him love	Let him be loved
Plur.	Let us love	Let us be loved
	Love ye, or do you love	Be ye loved
	Let them love	Let them be loved

The

The INFINITIVE MOOD.

Preſent Tenſe——To love
Perfect——————To have, or had loved
Future——————To be about to love

PARTICIPLES.

Active————loving
Paſſive————loved.

And theſe are all the Varieties of Circumſtances in Regard of *Perſon*, *Mood*, or *Tenſe*, in which a Verb can be uſed; and what is here called a Participle, is that State of a Verb, in which it partakes of the *Nature of a Noun Adjective* alſo; for it is plain, that the Words *loving*, and *loved*, are declined and compared all one as any other *Noun Adjective*; for we ſay a loving Huſband, of a loving, to a loving, &c. alſo *loving*, *more loving*, *moſt loving*.

And here it is of the laſt Importance to obſerve, that the Participle of the Paſſive Voice, *loved*, is principally uſed for expreſſing all the Variety of Mood and Tenſe in the Paſſive Voice of a Verb, and in a great Part of the Active; and therefore, if all our Verbs were regular, and form'd their *Poſitive Participle* by (*ed*) as above, there would be very little Difficulty or Trouble to the Learner, in acquiring a very good Idea of *Engliſh* Grammar in a ſhort Time.

But this is far from being the Caſe, no Language perhaps being ſo irregular in forming the *Paſſive Participle* as our own; nor is this all that perplexes the Learner or Foreigner; for they find, that the *Preter Tenſes* do not always follow the general Rule, in taking the *Paſſive Participle*, as in the Verb above, *I have loved*, *I had loved*; but that the *Theme* or *Verb* puts on a different Form for this Purpoſe; and that too, without any Regularity at all. Thus inſtead of

	PRESENT.	PERFECT.	PASSIVE.
Saying,	I write,	I have writed,	I am writed ;
We ſay,	I write	I wrote,	I am written.

And ſometimes we make Uſe of a different Form for the *Preterit Tenſe*, and ſometimes take the *Paſſive Participle* of the ſame Verb, which ſtill creates Ambiguity, and increaſes the Difficulty ; thus we ſay, *I wrote*, or *did write* ; *I have wrote*, or *I have written*. And there is no Way to help the Learner in this Caſe, but by ſetting before him a View of the irregular Verbs in Alphabetical Order, in two Tables ; the firſt of which has the *Preter Tenſe* and *Participle Paſſive* both the ſame ; and in the Second, they have each a different Form.

TABLE I.

Preſent.	*Preter Tenſe Particip. Paſ.*	*Preſent.*	*Preter Tenſe Particip. Paſ.*
awake	awoke	fraight	fraught
abide	abode	geld	gelt
be	been	guild	gilt
bend	bent	gird	girt
bereave	bereſt	grind	ground
beſeech	beſought	hang	hung
bind	bound	have	had
bleed	bled	hear	heard
breed	bred	keep	kept
bring	brought	lay	laid
buy	bought	lead	led

Preſent.	*Preter Tenſe Particip. Paſ.*	*Preſent.*	*Preter Tenſe Particip. Paſ.*
catch	caught	leave	left
creep	crept	leap	lept
deal	dealt	lend	lent
dig	dug	loſe	loſt
dream	dreamt	make	made
dwell	dwelt	mean	meant
feed	fed	meet	met
feel	felt	rend	rent
fight	fought	ſay	ſaid
find	found	ſeek	ſought
flee	fled	ſell	ſold
fling	flung	ſend	ſent
ſhine	ſhone	ſting	ſtung
ſit	ſat	ſweep	ſwept
ſleep	ſlept	teach	taught
ſmell	ſmelt	tell	told
ſpell	ſpelt	think	thought
ſpill	ſpilt	weep	wept
ſpend	ſpent	wind	wound
ſpin	ſpun	work	wrought
ſtand	ſtood	wring	wrung
ſtick	ſtuck		

Sometimes we meet with a few of theſe Words, declined with a regular *Preter Tenſe* and *Participle*; as *beſeeched*, *digged*, *gelded*, *gilded*, *girded*, *worked*, &c. but theſe are rarely or never uſed by the modern, and more elegant Authors.

TABLE II.

Preſent Tenſe.	*Preter Tenſe.*	*Participle Paſ.*
bear	bore, or bare	born
begin	began	begun
bid	bid, or bad	bidden
beat	bent	beaten
bite	bit	bitten
blow	blew	blown
break	broke	broken
chide	chid	chid, or chidden.
chuſe	choſe	choſen
cleave	cleft, or clove	cleft, or cloven
come	came	come
crow	crew	crow'd
dare	durſt	dar'd
die	died	dead
do	did	done
draw	drew	drawn
drink	drank	drunken
drive	drove	driven
eat	eat	eaten
fall	fell	fallen
fly	flew, or fled	flown, or fled
forſake	forſook	forſaken
freeze	froze	frozen
get	got	gotten
give	gave	given
grow	grew	grown
help	helpt	holpen, or helpt
hew	hewed	hewn
hide	hid	hidden
hold	held	holden
know	knew	known
lie	lay	lain

Preſent Tenſe.	*Preter Tenſe.*	*Participle Paſſ.*
mow	mowed	mown
ride	rid	ridden
ring	rang	rung
riſe	roſe	riſen
run	ran	run
ſee	ſaw	ſeen
ſeethe	ſod	ſodden
ſhake	ſhook	ſhaken
ſhear	ſhore	ſhorn
ſhew or ſhow	ſhewn, or ſhowen	ſhowen
ſhoot	ſhot	ſhot, or ſhotten
ſhrink	ſhrank	ſhrunk
ſing	ſang	ſung
ſink	ſank	ſunk
ſlay	ſlew	ſlain
ſlide	ſlid	ſlidden
ſling	ſlung	ſlung
ſmite	ſmote	ſmitten
ſnow	ſnowed	ſnown
ſow	ſow'd	ſown
ſpeak	ſpoke	ſpoken
ſpring	ſprang	ſprung
ſteal	ſtole	ſtolen and ſtole
ſtink	ſtank	ſtunk
ſtrike	ſtruck	ſtruck, or ſtricken
ſpit	ſpat	ſpitten
ſtrive	ſtrove	ſtriven
ſwear	ſwore	ſworn
ſwell	ſwell'd	ſwoln, or ſwell'd
ſwing	ſwang	ſwung
ſwim	ſwam	ſwum
take	took	taken
tear	tore	torn
thrive	throve	thriven

Preſent Tenſe.	*Preter Tenſe.*	*Participle Paſſ.*
throw	threw	thrown
tread	trod	trodden, or trod
win	won and wan	won
wear	wore	worn
weave	wove	woven
write,	writ, or wrote	written, writ & wrote

III. *Of* ADVERBS.

ADVERBS are that Sort of Words which in a Sentence are joined to the *Verb* or *Noun*, to ſhew the *Manner*, *Time*, *Place*, or other Circumſtance of its Signification. They are therefore diſtinguiſhed into ſeveral Kinds, as follows: 1. Thoſe which expreſs the *Manner* or *Quality*, and are made of Adjectives, by adding (*ly*) as *wiſely*, *happily*, *warily*, *ſwiftly*, *lowly*, &c. 2. Adverbs of *Time*; as, *now*, *preſently*, *lately*, *yeſterday*, *daily*, *ſeldom*, *ever*, *never*, *anon*, &c. 3. *Adverbs of Place*; as *here*, *there*, *within*, *without*, *upwards*, *downwards*, *thither*, *hither*, *thence*, *hence*, *above*, *below*, *this way*, *that way*, &c. 4. Adverbs of *Number* or *Order*; as *once*, *twice*, *thrice*; *firſt*, *ſecondly*, *thirdly*, *finally*, *laſtly*, &c.

But this Article of Adverbs is, I think, too inconſiderable, to make a *diſtinct Part of Speech*; they might very well be claſſed under the Head of *Adjective Nouns*, as a Species thereof; which is plainly indicated both by their *Significations* and admitting *Degrees of Compariſon*; as *happily*, *more happily*, *moſt happily*; eſpecially all that Part which is derived from Adjectives; and the reſt ſhould be referred to the following Head.

IV. *Of* PARTICLES.

THE Words which come under this Denomination, are thoſe ſmall invariable Words which Grammarians uſually call CONJUNCTIONS, PREPOSITIONS, and INTERJECTIONS. The firſt Sort, are all thoſe which ſerve to conjoin or connect the ſeveral Words or Parts of a Sentence together, and thereby ſhew their Dependance on one another. They reckon ſeveral Sorts of theſe; as, 1. COPULATIVES; *and*, *with*, *for*, *by*, &c. 2. DISJUNCTIVES; as, *or*, *either*, *nor*, *neither*, &c. 3. CONCESSIVES, as *yet*, *albeit*, *though*, *although*, &c. 4. ILLATIVES, as, *ſince*, *ſeeing*, *therefore*, *wherefore*, &c. 5. CONDITIONALS, as *if*, *provided*, *if indeed*, &c. 6. EXPLETIVES, as *now*, *for*, *truly*, *indeed*, *forſooth*, &c. And after this Manner, they enumerate divers other Species.

PREPOSITIONS are thoſe ſmall Words, or Particles which are prefixed to *Nouns*, to indicate the Caſe, or particular State or Relation in which they are uſed and related to each other; theſe Prepoſitions are, *a*, *the*, *of*, *to*, *in*, *with*, *by*, *from*, *than*, *above*, *about*, *after*, *againſt*, *among*, *at*, *between*, *beyond*, *for*, *on*, *upon*, *till*, *until*, *toward*, *within*, *without*, &c.

INTERJECTIONS make the Expreſſions of our Joy, Sorrow, Grief, *&c.* by Way of Exclamation; as, *O brave! ah! alas! O ſtrange! away, phy*; *ha*, *aha*; *hark*, *huſh! avant*, *woe be to you*, *God grant*, *God forbid!* &c. Theſe are but very few in Number, and make the ſmalleſt Part of our Language.

From what has been ſaid, it will eaſily appear, that theſe ſmall Words or Particles are of the utmoſt Conſequence in Speech, in as much as all the *Beauty*, *Elegance*, and *Decoration* of Diſcourſe depend upon them; for though it be eaſy barely to indicate the Action, or Thing; yet to deſcribe it in all its Circumſtances, and to repreſent it with all the Embelliſhments of Diction, requires no ſmall Art and Dexterity in the Uſe of Particles.

THE

THE RULES OF *SYNTAXIS*;

OR,

The due CONSTRUCTION of WORDS in SENTENCES.

SYNTAX is the proper Conſtruction, or due Diſpoſition of Words in *Sentences*; a *Sentence* conſiſts at leaſt of two Words, by which ſome Sentiment is expreſſed, or ſome Action declared; as *Jeſus wept*; but it moſtly conſiſts of three or more; as, *God hateth Liars*; *God is angry with the wicked every Day*. In a Sentence, there is always a *Noun* which is the *Subject*, and a *Verb* which affirms ſomething concerning it; as *a Lie is abominable*.

SYNTAXIS conſiſts of two Parts; 1. CONCORD, or the Agreement between the *Noun and the Verb*, in Reſpect of Perſon and Number; and 2. GOVERNMENT, which is, when one Word requires another to be put into ſome ſpecial Caſe; as when we ſay, *the Voice of a Man*, the Word *Voice* governs the Word *Man* in the *Genitive Caſe*; *I write a Book*, the Word or Verb *write* governs an *accuſative Caſe* of the Word *Book*. The Rules directing us in this Affair are the following.

I. The indefinite Particle *a* is placed before a Word beginning with a Conſonant, and in the ſingular Number only, as a *Man*, a *Horſe*; but if the Word begin with a Vowel, we uſe the Particle *an*; as *an Artiſt*, *an Owl*, &c. but the Prepoſition *the*, is uſed before Nouns in both Numbers, as *the Man*, *the Men*, &c.

II. The Verb muſt agree with the Noun *in Number and Perſon*; as *I read*, *thou readeſt*, *we read*; not *I reads*, *thou read*, *we reads*; which is falſe Concord, or bad *Engliſh*.

III. The Cuſtom of the *Engliſh* has prevailed of late, to uſe the plural Pronoun of the ſecond Perſon, for the ſecond Perſon ſingular, *viz. you* for *thou*; and in this Caſe, the Verb muſt be Plural too; as *you are merry*, for *thou art merry*.

IV. If two Nouns or Pronouns precede the Verb, with a Conjunction between them, though they are each of the ſingular Number, they will have a plural Verb; as, *he and I are two*, not *am* or *is* two. The King and Queen *reign*; not *reigns*, or *reigneth*.

V. Thoſe Nouns which are call'd *collective*, or which ſignify many Particulars under the ſingular Form; as *People*, *Flock*, *Committee*, &c. may have either a ſingular or plural Verb; as, who minds what the *Vulgar ſays*, or what the Vulgar *ſay*. The Committee *has* or *have* examined the Priſoner.

VI. The Particles *if*, *that*, *though*, *when*, &c. have the Verb Plural of the Subjunctive Mood to a ſingular Noun; as, if the *Caſe require* it; he will dare, though *he die* for it. But this is not always obſerv'd by good Writers.

VII. When a Queſtion is aſked, the Noun is put after the Verb; as, *is Peter* living? Are *you* in earneſt?

VIII. So likewiſe, in exhorting, commanding, exclaiming, &c. as, *read thou*; *hear*, O ye *Heavens*, and *give Ear*, O Earth!

IX. Any Sentence, or Matter, being the Subject of the Verb, requires the Verb to be put in the ſingular Number; as, early riſing *is* healthy, to be learned *is* honourable.

X. When two Nouns of different Numbers are connected in a Sentence by a Verb, the Verb generally agrees in Number with the *neareſt*. *Nothing is* wanting there, but *Charms*. *Riches are* often a *Snare* to Men.

IX. If two Verbs pertain to a Noun, the Noun is placed between them; as, *could you have* thought it?

XII. Adjectives, in our Tongue, are placed before their Subſtantives; as, I like *your Houſe*; a *good Name* is the moſt *noble Poſſeſſion*.

XIII. Unleſs when two are conjoin'd, and expreſſed emphatically; as a *Man* both *wiſe and valiant*; a Woman *virtuous as fair*.

XIV. Adverbs are placed *before Adjectives*; as he was *very lucky*; but after the Verbs; as he *acted diſcreetly*; Celia *danced finely*.

XV. *Rhetoric* and *Poetry* very often make Uſe of what is called *Figurative Conſtruction*, that is, the *placing of Words contrary to their natural Order*;

as, *in the Beginning was the Word*; for the *Word was in the Beginning. Hear, O ye Heavens*, for *O ye Heavens, hear!* And in Poetry,

> *The Wrath of* Peleus' *Son, the direful Spring*
> *Of Woes unnumber'd, heav'nly Goddeſs ſing!*

Of which the *natural Order* is this;

Sing, heavenly Goddeſs, the Wrath of *Achilles* (the Son of *Peleus*) which proved the direful Spring of unnumber'd Woes.

Theſe are the principal Articles relating to *Engliſh Syntaxis*; which is much more ſimple and eaſy than what is to be found in moſt other Languages; but in vulgar Speech, we are very apt to tranſgreſs theſe Rules; and it is thought, but too much, the *Buſineſs of the Learned* only to obſerve them, that is, to write and ſpeak correctly. But this ſcandalous Miſtake, *the ingenious Britiſh Youth* ſhould avoid with the utmoſt Deteſtation.

◆

THE
RULES
OF
ORTHOGRAPHY,
FOR
Writing in a correct and elegant STYLE.

THE foregoing RULES of SYNTAXIS, make a principal Part of *Engliſh Orthography*, or *the Art of writing correctly*; but as meer Grammar is not ſufficient for the *Orator* and *polite Writer*, it will be neceſſary to lay down a few more Rules, which Cuſtom (the ſovereign Law of Language) has eſtabliſh'd for *Speaking* and *Writing* the *Engliſh Language* at preſent.

RULE I. There ought to be no more Letters wrote in a Word, than are ſome Way neceſſary to qualify the Sound, according to the preſent Uſage. And therefore, when (*k*) follows (*c*) at the End of the Word, it ought to be rejected, as redundant; thus *Muſick*, *Logick*, &c. ſhould be wrote *Muſic*, *Logic*, &c.

RULE II. The auxiliary Verb, *do*, *did*, ſhould not be uſed before Verbs in general, but only where the Senſe is required to be expreſſed very explicitly and emphatically; as *I write*, *I wrote*; not *I do write*, *I did write*; unleſs when we anſwer a *Charge*, *Command*, *Queſtion*, &c. as *you ought to write*, *you ſhould have wrote*, &c. and then the Emphaſis requires it. For when we ſay, *I do write*, it is a Sort of doubly affirming the Thing.

RULE III. The *Participle Paſſive* ſhould in Writing be retain'd, in its proper Form, as *loved*, *placed*, *ſtuffed*, &c. Though Cuſtom has greatly prevail'd againſt this Rule, and has contracted theſe Words into one Syllable, by rejecting the (*e*) and taking an Apoſtrophe (') in Place of it, thus; *lov'd*, *plac'd*, *ſtuff'd*, &c. in Speaking we go farther, and change the (*d*) into (*t*) after *c*, *ch*, *ſh*, *f*, *k*, *p*, *ſ*, *th*, *x*; as, *plac't*, *ſnatch't*, *wiſh't*, *ſtuff't*, *clap't*, *mix't*, &c. and ſometimes after *l*, *m*, *n*, *r*; as *dwel't* for *dwell'd*, &c.

RULE IV. If a proper Diphthong, or long Vowel precede, the Apoſtrophe (') is omitted; as from *keep*, *kept*, ; *ſleep*, *ſlept*; *leap*, *lept*; *leave*, *left*, &c. all which *Contractions* and *Coalitions* of *Syllables*, tho' they tend to a quicker Pronunciation, yet they clog the Language with Conſonants, in which it is thought to abound too much already.

RULE V. In Verbs that end in (*y*) either take (*d*) with an Apoſtrophe, as *ſignify*, *ſignify'd*; *marry*, *marry'd*, &c. or turn the (*y*) into (*i*), and take the regular Form of the Participle thus, *ſignified*, *married*, &c. and this in Writing, is much the more elegant Way.

RULE VI. The ſame Diſpoſition to Quickneſs of Expreſſion, has intoduced the following Contractions, as *'tis*, *'twas*, *'twill*, &c. for *it is*; *it was*, *it will*, &c. yea farther, we ſay, *it's*, for *of it*, or *it is*; *I'll*, for *I will*; *I won't* for *I will not*;

ſhan't,

ſhan't, for *ſhall not*, &c. but theſe Abbreviations ſo far deface our Tongue, that Strangers who learn the Grammar, can ſcarcely by that Means only read or underſtand a Sentence in it afterwards. Theſe Contractions therefore, in Writing, ſhould be avoided as much as poſſible. And it is Pity to ſee them uſed (even to Affectation) by ſome of our celebrated Writers.

Rule VII. The true and natural Analogy of Language, ſhould be ſtudiouſly obſerved in Writing; not writing *ſedat*, *animat*, &c. for *ſedate*, *animate*; or *loveing*, *animateing*, &c. for *loving*, *animating*. Though the Examples as of learned Men are not wanting to countenance theſe, and ſuch like Deformities of Speech.

Rule VIII. Again, Cuſtom (for the Reaſon aforeſaid) has introduced a Contraction of the Terminations (*eſt*) and (*eth*) in the ſecond and third Perſons ſingular of Verbs; for inſtead of *loveſt*, *loveth*, we ſay, *thou lov'ſt*, *he loves*. But though this be allowed in Speaking, it is ſtill more genuine and elegant to write the proper Form of the Verbs, thou *loveſt*, he *loveth*; thou *readeſt*, he *readeth*, &c.

Rule IX. Though we have many *Idioms*, or cuſtomary Ways of Expreſſion, which are peculiar to particular Counties, and allowable in common Speech; yet theſe muſt be ſtudiouſly avoided in *Writing* and *Oratory*; becauſe in all ſuch Caſes, the Diction ſhould not be debaſed with *Vulgariſms* of any Kind. Thus inſtead of ſaying, thou *Oaf*, *tine* the Candle, *theſeſom peaſen*, black as the *Habbern*, &c. we write, thou *Fool*, *ſnuff* the Candle, *theſe Peaſe*, black as the *Chimney*, &c.

Rule X. In many Caſes, Cuſtom has eſtabliſhed an *eliptic Diction*, or Way of Speaking, in which ſome Word is omitted, which muſt be underſtood in good Conſtruction; as I *dare ſay*, for, I dare *to* ſay; *St. Paul's was not built in a Day*; where the Word *Church* is underſtood. So, *paſt one*, is uſed for *paſt one o'Clock*; and *Six per Cent*, for *ſix Pounds per Cent*. But here we ought not to venture farther than we can be juſtified by Cuſtom and Reaſon; for it is juſt as elegant to ſay, *ſhe ſcolds me*, as it is to ſay, the *Dog barks me*; where the Particle *at* is very abſurdly left out.

Rule XI. On the other Hand, we ought to avoid as much as poſſible, both in *Writing*, and *Oratory*, the Uſe of all *obſolete and technical Words or Terms*; for they are generally unintelligible, and always unpleaſant to a common Eye or Ear; they make our Diſcourſes inſignificant and irkſome; and inſtead of procuring us the Reputation of *Scholars* and *Orators*, they too juſtly render us ſuſpected of *Pedantry* and *Affectation*. But to this Rule, however, we muſt except Diſcourſes on the *Mathematical and Philoſophical Arts and Sciences*; for to treat of them without the *Terms of Art*, would be to ſtrip them naked, and expoſe them to the Contempt of the Vulgar. Though even here, we muſt be as ſparing of them as the Nature of the Thing will admit of.

Rule XII. Again, that our Style may be truly elegant and oratorial, we ought always to be very careful to adapt the Expreſſion to the Nature of the Thing expreſſed, or to make ſuch a Choice of Words as may bear a Reſemblance, as much as poſſible, both in Sound and State, to the Nature of the Subject we diſcourſe of. Thus, if we deſcribe the *Night*, our Words muſt be *ſoft and ſilent*, and as *expreſſive* of *Gloom* and *Horror* as poſſible; if we would ſet forth the *Beauties and Bleſſings* of the *Spring*, our Style muſt then be *eaſy*, *gay*, and *elevated*, *enlivened* with all the *Sweetneſs*, and *embelliſh'd* with the moſt agreeable *Flowers of Rhetoric*. If we deſcribe a *Storm*, the *boiſterous Sea*, the *Onſet of Armies*, &c. Our Words muſt be *rough*, *hollow*, *harſh*, *ſonorous*, and as it were expreſſing the *Clangor* of the Subject. *Laſtly*, if we treat of exalted Subjects, as *Heaven*, the *Deity*, *&c.* Our Diſcourſe muſt be ſuch as will expreſs moſt naturally the *great*, *grave*, *ſolemn* and *ſublime* Ideas we are to communicate. Having, in all Caſes, a Regard to the *Nature*, *State*, and *Dignity* of the Subject, we ſhall be the better able to write with *Eaſe and Perſpicuity* upon it.

The RULES *and* METHOD *of* READING *and* SPEAKING WELL, *and with a* JUST ELOCUTION, *explain'd.*

THE Method or Art of *Reading* or *Speaking well*, or with a *juſt* and *natural Expreſſion*, or *Elocution*, depends on a due Underſtanding the following Things.

I. The true Nature and Rules of *accenting Words*; ſince nothing is more harſh and diſagreeable to the Ear, than to hear a Perſon ſpeak or read with *wrong Accents*. But as this is a Matter of univerſal and great Importance, and not to be obtained but by Practice; I have taken care to accent all the Words in the foregoing Alphabets, both with *ſingle and double Accents*, for their due Utterance and Expreſſion; and by carefully reading, obſerving, and remembering theſe, the Scholar will be enabled to attain a good Perfection in this Reſpect. But I muſt here add, that ſince the ſame Word is very often both a *Noun* and a *Verb*, ſo it requires a *different Accent*, or Streſs of the Voice; that is, when it is a Noun, or Name, the Accent is on the firſt Syllable; but on the laſt, when it is a Verb, or ſignifies Action; as is evident in the following Examples.

NOUNS.	VERBS.
A"bſent,	To Abſen`t,
Ac`cent,	To Accen`t,
Ce`ment,	To Cemen`t,
Con`vert,	To Conver`t,
Fer`ment,	To Ferme`nt,
In`cenſe,	To Incen"ſe,
Ob"ject,	To Object,
Pre"ſent,	To Preſen`t,
Re"cord,	To Recor`d,
Su`bject,	To Subjec`t,
Tor`ment,	To Torme`nt,
`Unite,	To Uni`te.

II. We are to obſerve, that in order to a juſt Expreſſion of Words, ſome require only a ſingle Accent, which denotes the Syllable which is to be *pronounced long*, and that only; as in *A`bſent*, *Ce`ment*, *Tor`ment*, &c. But the double Accent is uſed to denote, that a certain Letter in many Syllables, though wrote but *once*, is ſounded as if it were *double*, or *wrote twice*; thus the Letter *(n)* in *Animal*, is ſounded double, as if were wrote *An-nimal*; and in all theſe Caſes, ſuch Letters are mark'd with a double Accent, as *An"imal*, *Acce"lerate*, *Pre"ſent*, &c. As you obſerve in many of the Words of the foregoing ALPHABETS. And, unleſs the Scholar be very careful in this Particular, his Expreſſion or Delivery will be vicious and very diſagreeable.

III. As in *Proſe*, ſo more eſpecially the Buſineſs of Accenting is concern'd in *Poetry*; for it is in this, that their ſpecific Difference does chiefly conſiſt in the *Engliſh* Tongue. For an *Engliſh* Verſe, in general, is only a Line of ten Feet, each Foot conſiſting of a ſhort and a long Syllable alternately throughout (which Feet were by the *Latins* call'd *Jambics.)* As in the following Verſes.

> *'Tis haˋrd to ſaˋy, if greaˋter Wanˋt of Skiˋll*
> *Appeˋar in Wriˋting orˋ in jùdging iˋll.*

Indeed, this Diſtinction of ſhort and long Syllables, is in Poetry uſually call'd *Quantity*, but I cannot find that it is in *Engliſh* any different Idea from what we call *Accent* in Proſe; and therefore, I have choſe to conſider it under that Appellation.

IV. For what is, or ſhould be call'd *Quantity* in *Engliſh*, both Proſe and Verſe, I take to be a greater or leſs Continuation of the Voice in pronouncing the ſame Word or Syllable; ſometimes the Expreſſion is *quick* and *ſhort*, ſometimes *long* and *ſlow*, according as the Nature of the Thing, or the Rhyme of the Verſe requires. I ſhall only here obſerve, that there is a Sort of *Rhymes*, or *Harmony of Notes and Sounds* in *Proſe* as well as *Verſe*, which depends on the Quantity of Expreſſion as to *long* and *ſhort*, *loud* and *low*, *grave* and *acute*, nearly the ſame as in *Muſic* it ſelf, which is nothing but a *juſt Modulation of Sounds*, abſtracted from verbal Expreſſion. And it cannot be denied, but that a *Notion of the Grounds of Harmony* and a *muſical Ear*, are in a great Meaſure neceſſary to enable a Perſon to read and ſpeak with a proper Elocution and Melody of Voice.

V. There is yet another very important Article to be well obſerved in the *Art of Reading and Speaking* well; and that is, what we commonly call EMPHASIS. And this is a *particular Force or Streſs of Voice, conſiderably elevated, upon that Word in a Sentence, by which the Senſe of the whole is determined.*

For a Sentence may be capable of different Significations, according as the EMPHASIS is placed on the different Words which compoſe it. Thus, for Example, ſuppoſe the Queſtion were aſk'd—*Are you determin'd to walk this Day to London?* Here may be a Variety of Anſwers accordingly as the EMPHASIS is placed on different Words; for (1.) If the EMPHASIS be placed on the Word *You*, the Anſwer may be Yes, I go myſelf; or, No, I ſhall ſend my Son. (2.) If it be on the Word *determined*; the Anſwer is Yes, I am; or No, I am not determined yet. (3.) If it be laid on the Word *Walk*, the Anſwer may be, No, I ſhall *ride*. (4.) If on the Word, *to Day*; the Anſwer may be Yes; or No, I ſhall go *To-morrow*. (5.) If the EMPHASIS be placed on the Word *London*; the Anſwer may be, No, I ſhall go *to Richmond* only.

VI. From what has been ſaid, we may obſerve how neceſſary it is to take the greateſt Care to avoid that vicious Pronunciation which we call a MONOTONY, or that even, equable Tone or Tenour of the Voice, which neither riſes nor falls; and of Courſe, in which there can be no ſuch Thing as *Accent*, *Quantity*, or *Emphaſis*; and conſequently no Harmony or Melody of Utterance, nor ſcarely any Senſe to be made of what a Perſon of ſuch an un-unhappy Deliverance ſhall read or ſpeak. Without *Accent* and *Emphaſis*, the Diction is inſipid, lifeleſs, and unaffecting; and to a judicious Ear extremely irkſome and diſagreeable.

VII. To conclude this Article, there is no Poſſibility of a Perſons *Reading well*, or *Speaking* with *a proper Grace*, without a *competent Knowledge of the Subject* on which he diſcourſes; for unleſs the full Force and Meaning of every Word and Sentence be underſtood, we cannot expreſs it uſually with a proper *Accent* and *Emphaſis*. We may as reaſonably pretend to read *Latin* or *Greek* without underſtanding it, as to diſcant upon any Subject we know little or nothing about.

In ſhort, nothing but a Knowledge of the Language we ſpeak, and of the Subject we treat, can ever qualify a Perſon to merit the Character of an *Author*, a *Lecturer*, or an *Orator*.

Of SENTENCES *and* PERIODS; STOPS, *or* POINTING; *and* CHARACTERS, *and* ABBREVIATIONS.

THE laſt Thing neceſſary to compleat the *Engliſh Scholar* in reſpect of Language, is what may be very properly call'd the *Art of Compoſition*, or the making a *Diſcourſe* of *Periods* and *Sentences*, in like Manner as *Words* are form'd of *Syllables* and Letters. In order therefore to compoſe, write, or read a Diſcourſe well on any Subject, the Doctrine of *Sentences* and *Periods*; and the Buſineſs of *Pointing* muſt be firſt underſtood.

SENTENCES are either *ſingle* or *compound*; a ſingle Sentence muſt contain a *Subject* or *Noun*, and a *Verb* which affirms ſomething of it; as, *Jeſus wept*; *the Sun ſhines*; *Life is ſhort*; *Art is long and difficult*, &c. Hence a ſingle Sentence generally contains three Words, a *Noun*, a *Verb*, and another Word that expreſſes what the Verb affirms of the Noun or Subject.

A *compound Sentence* contains two or more ſingle ones; and therefore, muſt contain at leaſt, two Nouns and one Verb, or two Verbs and one Noun; as, *Arms and the Man I ſing*; Mira *both ſings and plays on Muſic finely*. *Wit and Wiſdom are* *two very different Things. Wiſdom is always found of thoſe who ſeek her.*

Of *Sentences ſingle and compound*, are form'd PERIODS, which as they cannot conſiſt of leſs than *two Syllables* or *Members*, ſo they ſhould not have more than four; becauſe a long Period requires not only too great a Stretch or Force of Voice, but when its Numbers or Parts are many, the Ideas are not ſo eaſily diſcerned and remembered; and muſt therefore be attended with Difficulty to the Speaker, and Confuſedneſs and Tediousneſs to the Audience; and ſo the Diſcourſe, conſiſting of long Periods, never fails of meeting with a cold and diſagreeable Reception.

As the Members of a *compleat Period* are four; ſo they are denoted by four different *Marks*, *Points*, or *Stops*, as they are uſually called, *viz.* 1. The *Comma* (,). 2. The *Semicolon* (;). 3. The *Colon* (:) and 4. The *Period* or *full Stop* (.) For in order that the Expreſſion and Senſe may be diſtinct, the whole Period is not to be pronounced in *one Breath*, but ſeveral; pauſing more or leſs at each Sentence, or Part, as the Nature of the Subject requires.

The *Comma* is uſed when we pauſe but a little, or while you tell *one*; and is generally uſed to diſtinguiſh particular Names and Things; as, *the three Chriſtian Virtues are Faith, Hope, and Charity*; the *four Evangeliſts, Matthew, Mark, Luke, and John.*

The *Semicolon* (;) is uſed to denote a Pauſing twice as long, and next to the Comma, is moſt frequent; it is affixed to ſuch Parts of a Period as have one or more Commas in them, and which contain but a Part of the Declaration of the Subject. As in this Period; *The Year conſiſts of four Parts, or Seaſons; the firſt, Spring; the ſecond, Summer; the third, Autumn; and the fourth, Winter.*

The *Colon* (:) pauſeth three Times as long as a Comma; and is uſed only to ſuch Parts of a Sentence or Period, in which the Senſe or Aſſeveration is compleatly finiſhed, or does not enter into the following Parts. As, *in the Beginning, God created the Heavens and the Earth: and the Earth was without Form, and Void: and Darkneſs was upon the Face of the Deep.* In the firſt Part of this Period, the Subject is different from that of the ſecond, which alſo differs from that of the third; and therefore at the End of each, a Colon is properly placed.

A full Point (.) or Stop, is placed only at the End of a Period, when the whole Declaration upon any particular Subject is finiſhed, whether long or ſhort. Beſides theſe, there are ſeveral other Notes or Characters in the Orthography of moſt Languages, which here follow.

A Note of *Interrogation* (?) uſed always when we aſk a *Queſtion*; as *who? where? when?*

A Note *of Admiration* (!) as, *did you ever behold the like!* and to *Exclamations*. As, *hear, O Heavens! what an Age are we!*

An *Accent* (\`) denoting (with us) the Syllable in a Word on which the Streſs of the Voice is to be laid.

An *Apoſtrophe* (') denoting the Coalition of two Words in one; as *I'll*, for *I will*; *mayn't*, for *may not*.

An *Aſteriſm* (*) and *Obeliſk* (†) which are uſed for referring to Notes in the Margin, or Foot of the Page.

A *Paragraph* (¶) and *Section* (§) are ſometimes uſed when we begin a new Subject or Section.

A *Quotation* is (“) repreſented by two inverted Commas.

An *Hyphen* (-) is uſed to ſeparate the Parts of compound Words, as *Lady-Day*, *God-Head.*

A *Parentheſis* ( ) and *Crotchet* [ ] are uſed to include an Expreſſion in the Midſt of a Sentence, of a different Import; as in the following; a Man without Learning and Religion, is *(I had almoſt ſaid)* without Humanity.

The *Index* (☞) points to ſomething very notable, and of great Importance.

Beſides theſe, there are in Mathematical Sciences many Characters uſed by Way of Abbrevation; the chief of which are the following.

$+$ Signifies *Addition*, or *more*; as, $3+2$, is 3 more 2.

$-$ Signifies *leſs*; as $5-2$, is 5 leſſened by 2.

$\times$ *Multiplied*; as 5×2, is 5 multiplied by 2.

$\div$ *Divided* by; as $10\div2$, is 10 divided by 2.

$=$ *Equal to*; as $5\times2=10$, or 5 multiplied by 2, is equal to 10.

● Is a Note of Involution, or raiſing of Powers.

ɷ A Note of Evolution, or Extraction of Roots.

: Denotes a Ratio, or Compariſon of two Quantities, as A and B, thus A : B.

:: Denotes an Equality of Ratio's, thus A : B :: C : D; is in Words A is to B, as C is to D.

∴ Signifies, *therefore*.

⊐ Greater; as, A ⊐ B, A is greater than B.

⊏ Leſſer; as, A ⊏ B, A is leſs than B.

$\parallel$ Signifies two Lines are parallel to each other.

$\sqrt{\ }$ Signifies the Root of a Quantity, as, $\sqrt[2]{A}$ is the Square Root of A; $\sqrt[3]{A}$, is the Cube Root of A, and ſo on.

$$\left.\begin{array}{l}\dot{x}\ \text{The Firſt.}\\ \ddot{x}\ \text{The Second.}\\ \dddot{x}\ \text{The Third.}\end{array}\right\}\text{Fluxion of the Quantity } x.$$

The Aſtronomers often repreſent the Sun and Planets by particular Characters, as follow.

☉ The *Sun.*
☿ The Planet *Mercury.*
♀ The Planet *Venus.*
⊖ The *Earth* conſidered as a Planet.
♂ The Planet *Mars.*
♃ The Planet of *Jupiter.*
♄ The Planet *Saturn.*

PART III.

Containing Praxes, *or* Lessons *on the following* Arts *and* Sciences, *viz.*

1 Theology.
2 Morality.
3 Paganism.
4 Mythology.
5 Rhetoric.
6 Logic.
7 Poetry.
8 Geography.
9 Chronology.
10 Astronomy.
11 History.
12 Physiology.
13 Pneumatics.
14 Optics.
15 Hydrostatics.
16 Mechanics.
17 Arithmetic.
18 Geometry.
19 Music.
20 Botany.
21 Pharmacy.
22 Chemistry.
23 Anatomy.
24 Physic.
25 Chirurgery.
26 Jurisprudence.
27 Heraldry.

PRAXIS I.

On Theology.

THEOLOGY is that Science which contemplates the Nature and Perfections of God, or the *Deity*; diſcovers his Attributes to Mankind, the Relation we ſtand in to him, as our Creator; and the various Duties we owe to him and one another, in Conſequence of ſuch a Relation.

The *Exiſtence of the Deity* is not ſo eaſy (if at all) proved by Arguments *a Priori*, that is from the Nature and Neceſſity of Things; but nothing is more evident and demonſtrable *a Poſteriori*, i. e. from a View of the Works of Creation; and the Uſe, Dependency, and Deſign of Things, which is called the Doctrine of *final Cauſes*.

All Men in general agree about the *Exiſtence* of a *Divine Being*, and that he is poſſeſſed of infinite Perfections, as *Omnipotence*, *Omniſcience*, *Omnipreſence*, *Goodneſs*, *Mercy*, *Juſtice*, *Truth*, and every other Perfection in the higheſt Degree. That he is neceſſarily *ſelf-exiſtent*, *eternal*, and *unchangeable*; but whether there be *one Perſon* only in the Godhead, (as the *Unitarians* hold) or *three*, (as the *Trinitarians* teach,) or what may be the *Mode of Exiſtence* in the Deity, undoubtedly no Mortal can tell.

The Notions we have of a Divine Being naturally inſpire us with Sentiments of *Devotion*, *Reverence*, *Worſhip*, and *Adoration*. And as far as this proceeds from the Ideas we have from the Light of Nature and Reaſon, it is called *Natural Religion*. But whatever is revealed to us by any immediate Inſpiration, or any ſpecial Meſſenger from God, we call *Revealed Religion*.

The ſeveral Nations of the World, who are not directed by Revelation, are called *Pagans*; and their Methods of Worſhip *Paganiſm*; and becauſe they repreſent the Deity under ſeveral Forms, or *Idols*, it is alſo called *Idolatry*, *Image-Worſhip*.

But ſeveral Nations lay Claim to Revelation, particularly the JEWS, CHRISTIANS, and MAHOMEDANS. The JEWS believe *Moſes* was divinely inſpired, and received his Revelation of the *Ceremonial* and *Moral Law*, in five Books, which they call the *Pentateuche*, or *Torah*. The Explanation of which they call the *Targum*. Beſides this, they have what they call the *Talmud*, or Laws by *Oral Tradition*; the Text of which is called the *Miſchnah*, and the Commentary upon it, the *Gamera*. The Places conſecrated to public Worſhip among the *Jews*, were the *Tabernacle*, the *Temple*, the *Synagogue*, and the *Proſeucha*, or *Oratory*. And the religious Orders of Men appointed to perform Divine Service, were the *High Prieſt*, the *Levites*, or *Common Prieſts*; the *Nethenims*, the *Elders*, the *Miniſter*, the *Charan*, or *Overſeer*, and the *Interpreter* of the Language.

The Ritual or Ceremonial Part of the Worſhip conſiſted in a Variety of *Sacrifices*, or *Burnt-Offerings*; *Oblations*; *Ablutions, and Purifications*; *Libations*, or *Drink-Offerings*; *Praying*, *Preaching*, &c. They circumciſed all the Male Children, and Proſelytes to their Religion.

Among the *Jews* (as in all Religions) there were various *Sectaries*; as the *Samaritans*, the *Sadducees*, the *Karrites*, the *Phariſees*, the *Scribes*, *Nazarites*, *Rechabites*, *Eſſeens*, *Gaulonites*, *Herodians*, *Proſelytes*, &c.

The **CHRISTIANS** were the next large Denomination of religious People; who are ſo called from their Belief in **JESUS CHRIST**, as the **MESSIAH**, or Perſon ſent from God, to reveal his Will more clearly to Mankind, and to redeem Men from their lapſed or fallen State, to give them Hopes of a future and everlaſting Life, by the Doctrine of the Reſurrection from the Dead. Theſe are the great Articles of the Chriſtian Faith, and are to be learn'd from the Goſpels, or Hiſtories of the Evangeliſts, and the other Books of the New Teſtament, which are generally believed to have been wrote by Divine Inſpiration.

The Place of public Worſhip among Chriſtians, is call'd a *Church*; a *Cathedral*, if large, or a *Chapel*, when ſmall. The whole Body of the People, are alſo called the *Church*. The *Eccleſiaſtics*, or Men of the *religious Orders*, are various, according to the different Sects, or Churches; thus the *Greek* Church has its *Patriarchs*, and *Prieſts*; the *Roman* Church, a *Pope*, *Cardinals*, *Monks*, *Friars*, *Abbeys*, *Prieſts*, *Deacons*, &c. The Church of *England* has its *Arch-Biſhops*, *Biſhops*, *Arch-Deacons*, *Deans*, and *Prieſts* of various Denominations.

The Ritual of public Service is very different in different Churches; it abounds with Ceremonies of every Sort in the *Roman* Communion; but in the *Engliſh* Church, it conſiſts chiefly of *Praying* and *Preaching*, which is performed in a different Manner among the many Sects of Proteſtants. The *Hierarchy*, or Government of their Churches, is in each of them alſo on a different Plan.

The MAHOMEDANS make the fourth and laſt great Diviſion of religious People; they are ſo called from believing *Mahomed* to be a True Prophet, ſent from God to reveal his Will, in regard to the preſent Life and a future State; which is contained in a Book or Bible, they call the *Alcoran*, or (properly) the *Koran*. Their whole Doctrine is a ridiculous Jumble of *Heatheniſm*, *Judaiſm*, and *Chriſtian Hereſies*. The Places of Worſhip are called *Moſchs*; their *Prieſts*, *Muftis*; and their true Believers, *Muſſulmen*. But their Impoſture is ſo very groſs, that none can teach it but thoſe who find their Account in it; and none can believe it, but ſuch as are weak enough to believe any Thing.

In every Religion, thoſe who make the greateſt Body, are emphatically called the *Church*; and thoſe who ſeparate from their Communion, on Account of differing Sentiments and Opinions, are ſometimes called *Heretics*, or *Schiſmatics*, and ſometimes

times by the milder Name of *Diſſenters.* The Doctrine and Faith of the general or eſtabliſhed Church, is always ſuppoſed to be *true* or *right*, and therefore called *Orthodoxy*; and conſequently thoſe who think differently from them muſt be *Heterodox*; and their Principles looked upon as *heretical.*

PRAXIS II.

Of ETHICS, *or* MORALITY.

ETHICS, or MORALITY (ſometimes called MORAL PHILOSOPHY) is the Science which teaches the Diſcipline of *Manners*, and preſcribes Rules for the Œconomy and Conduct of Human Life under all the Relatious we ſtand in to the Divine Being, and to one another, in order to attain to the *Summum Bonum*, or greateſt Felicity our Natures are capable of.

The fundamental Principle in Morality, is the *natural Rectitude* of *human Actions*, that is, that every Action of our Lives ſhould be directed by, or conſiſtent with the natural Reaſon or Fitneſs of Things, as they reſpect our own Happineſs, or that of others. For this Purpoſe, there is in Man the Faculties or Powers of *Underſtanding* and *Reaſon*; by the Firſt of theſe, we know *what ought* to be done; and by the Second, how and in what Manner; both theſe together, produce in Man what we call *Conſcience*, or the *innate Knowledge*, or *Conſciouſneſs of Right and Wrong*; which therefore, muſt be looked upon as the governing Principle of human Actions.

The next Thing we obſerve in Man, is a *Power of acting* conſiſtent with, or contrary to, the Dictates of this Law of natural Rectitude; and that this Power is *abſolutely free*, and uncontrouled by any Thing uſually called *Fate* or *Neceſſity*, according to the *Will*, or Determination of the Perſon; and this is the whole Foundation of what is called *moral Agency*.

A Willingneſs and Diſpoſition in a Man to act according to the Reaſon and Fitneſs of Things, is called, a *virtuous Habit*, or in the Abſtract, VIRTUE; and every contrary Habit is called a VICE. The natural Obligations we are under of performing what the Laws of God or Nature require, make the Claſſes of *religious and moral Duties*. A proper Diſcharge of the former, denominates a Man *pious*; and of the latter, *moral*.

The *Duties* of *Piety* and *Morality*, ſo far as they are conſidered as Natural, do all originally ariſe from the *Law of Reaſon*, and *Dictates of Conſcience*. From what we know and can diſcover by the Light of Reaſon, relating to the Exiſtence, and Perfections of God, our Conſciences naturally dictate the Duties of *Reverence* and *Adoration*, of *Love*, *Fear*, *Obedience*, *Hope*, *Affiance*, &c.

And with reſpect to each other, as Fellow-Creatures, and deſigned for rational Society or Communion, we have naturally the *Ideas of Right and Wrong*, ariſing from ſuch Relation, which as they are diſtinguiſhed into various Claſſes relating to the *Perſon*, *Property*, *Relation*, *Degrees*, and many other Circumſtances of Men, lay the Foundation of numerous *moral Virtues*, or *Duties*; the ſtrict Obſervance of which, and nothing leſs, can procure and preſerve the *Common-Weal*, or *Happineſs of the Community*.

Virtue is a general Term, and divides into ſix great Parts, *viz.* *Prudence*, *Sincerity*, *Fortitude*, *Temperance*, *Juſtice*, and *Charity*. Theſe are called, *Cardinal*

Cardinal Virtues, being as it were the *Hinges* on which the whole Syſtem of Morality turns.

PRUDENCE conſiſts in a Habit of Mind, that diſpoſes a Man always to diſcern, judge, and act according to the *Reaſon* and *Fitneſs* of *Things*, with regard to a ſafe, eaſy, and happy Conduct of Life. The oppoſite *Vice* to this is *Imprudence*, or what is commonly called *Folly*.

SINCERITY is that Virtue, which diſpoſes us to act according to the Dictates of our Minds and Conſciences; to do the Thing that is right, and ſpeak the plain Truth, without the leaſt Regard to any Advantage of *Profit*, *Honour*, or *Fame*. The oppoſite Vice is *Hypocriſy*.

FORTITUDE is that Diſpoſition of Mind, by which which we form a Reſolution to engage in, or undertake any good or neceſſary Affair, and to perſevere in, and proſecute the ſame, without being deterred by any Danger or Difficulty that may attend it. This Virtue ſuppoſes *Magnanimity* or Greatneſs of Mind, Equanimity, and Patience. The contrary Vices are *Puſilanimity*, and *Cowardice*.

TEMPERANCE is that Virtue which ſets ptoper Bounds to all our natural Appetites, and thereby prevents all Exceſſes in the natural Uſe of Things. What Nature requires, Temperance will admit of, but nothing more. This Virtue includes many leſſer, as *Modeſty*, *Sobriety*, *Chaſtity*, &c. The oppoſite Vices, are *Ambition*, *Pride*, *Gluttony*, *Drunkenneſs*, *Adultery*, *Fornication*, *Polygamy*, *Inceſt*, &c.

JUSTICE is that moral Virtue, by which we render to every one *his Due*, as far as *Right* and *Equity* require. This is of two Sorts, *viz.* *diſtributive*, and *commutative*; the firſt is concerned in diſtributing Rewards and Puniſhments according to the Merit or Demerit of Perſons; and is therefore ſaid to be *remunerative*, or *vindicative*. *Commutative*

Juſtice is that, by which we may give or exchange an *Equivalent* for every Thing received in Trade or Commerce. In the Practice of this Virtue, we have Regard to *Veracity*, *Fidelity*, and *Equity*. The contrary Vices, are *Injuſtice* and *Iniquity*.

CHARITY is the laſt mentioned *Cardinal Virtue*, but indeed, the firſt in Importance, as it conſiſts in that benign and good Diſpoſition towards our Neighbour, by which we are inclined to do him all the good in our Power, and to make his Life as happy as poſſible. This Virtue, therefore, is ſtiled *Philanthropy*, and to expreſs it more fully, *Humanity*. It includes all the Offices of *Benevolence*, *Affability*, *Comity*, *Mercy*, *Beneficence*, *Liberality*, *Manſuetude*, *Clemency*, and *univerſal Friendſhip*. The contrary Vices, are *Ingratitude*, *Envy*, *Malice*, *Enmity*, *Malevolence*, *Cruelty*, *Barbarity*, and *Covetouſneſs*; which are the Roots of all Evil; as on the Contrary, *Charity* is the Spring and Fountain of all Goodneſs. A *charitable Man*, is a Man of Honour, and of every other *Virtue*; as he loves all Men, ſo is he beloved and eſteemed by all.

FRAXIS III.

On PAGANISM *or the* HEATHEN DIVINITIES.

THE *Pagan* or *Heathen World*, having had no Divine Revelation in the earlieſt Ages, and as they could not but be convinced of the *Exiſtence* of a *Deity*, from the obvious Marks of *infinite Wiſdom and Power* in the *Frame* of the *World*, and the Structure of all Kinds of Bodies therein; ſo by the Dictates of *common Reaſon*, they are led to conſider, that he muſt be the Object of their *Worſhip*, and *Adoration* ; but in what Manner this was to be inſtituted, they were utterly ignorant, and left to their own Inventions.

In a long Courſe of Time, by the *Weakneſs of human Reaſon*, in the Generality of People, and the *ſelfiſh and ſiniſter Views* of ſome, who were to be their Guides in their religious Affairs, there obtain'd among Mankind a great Variety of Opinions, as well in Relation to the *Object of their Worſhip*, as the *Manner* in which it was to be perform'd. A *Plurality* of *Gods*, or *Polytheiſm*, was ſoon introduced ; and a great Variety of Repreſentations of them by *Images* or *Idols*, which conſtituted numerous Species of *Idolatry*.

They were ſo vain in their Imaginations, as to allow of *Sexes* in their Divinities, and accordingly had various Claſſes of *Gods* and *Goddeſſes*, which they blindly worſhipped under the Notions and Forms, of *Angels*, *Spirits*, and *Dæmons* ; *the Sun*, *Moon*, and *Planets* ; of *Men*, *Beaſts*, *Birds*, *Fiſhes*, &c. nay, even Things *inanimate* ; and what is moſt abſurd, the very *Modes* and *Accidents* of *Things*, as *Life*, *Health*, *Virtues*, *Paſſions*, &c. They alſo paid divine Honours to *Kings*, *Heroes*, &c. made them a ſubordinate Claſs, or *Demi-gods*.

The Principal Claſſes of the Heathen Deities are as follow. 1. The *celeſtial Gods and Goddeſſes*. 2. The *terreſtial Ones*. 3. The *marine* and *river* Gods. 4. The *infernal Deities*. 5. Miſcellaneous Ones. 6. *Adſcriptitious*, or *Demi-gods*. 7. *Modal* Deities, of which in Order.

JUPITER was the *Sovereign* of all the *Gods* ; he was Son of *Saturn* and *Ops*, was educated on Mount *Ida* in *Crete*. In the *Pantheon*, he ſits on a *Throne* of *Ivory* and *Gold* ; with *Thunder-Bolts* in his

Right-Hand, and a *Scepter* of *Cypreſs* in his Left, with an *Eagle* on the Top, all which denote him Supreme *Lord of Heaven*, *Earth*, and *Air*.

APOLLO, the ſecond in Rank of the *celeſtial Deities*, was the Son of *Jupiter* and *Latona*; born in the Iſland of *Delos*; and was the God of *Muſic*, *Poetry*, *Medicine*, and the *Chace*.

MARS was the Son of *Jupiter* and *Juno*; he was the God of *Armies* and *War*, as his Siſter *Bellona* was the Goddeſs thereof.

MERCURY was the Son of *Jupiter* and *Maia*; he was the God of Eloquence and Merchandize; alſo the *Meſſenger* and *Interpreter* of the Gods; he had *Wings* on his Feet, and a *Caduceus* in his Hand, as Tokens of *Peace* and *Amity*.

BACCHUS, the Son of *Jupiter* and *Semele*, was the God of *Feaſts* and *Revels*, of Wine, Jollity, and all Kind of Lewdneſs; was crown'd with *Ivy* and *Vine-Leaves*; and always repreſented *naked*.

The *celeſtial Goddeſſes* were; 1. JUNO, Empreſs of Heaven, and Wife of *Jupiter*. 2. MINERVA, or *Pallas*, the Goddeſs of *Wiſdom* and the *Sciences*. 3. VENUS, the Goddeſs of *Love* and *Beauty*. 4. LATONA. 5. AURORA, Mother of the *Stars*, and Goddeſs ot the *Morning*.

The *terreſtial Gods* were; 1. SATURN, Sovereign of the *Earth*. 2. JANUS, who preſided over all *Enterprizes*, and was repreſented with *two Faces*. 3. VULCAN, the God of *Metals*, and all *Metallurgic* Affairs. 4. ÆOLUS was the God of the *Winds*, *Tempeſts*, and *Hurricanes*. 5. MOMUS, he was rather a *Jeſter*, *Mocker*, or *Mimick*, of the Gods, than a God himſelf.

The *terreſtial Goddeſſes*, are, 1. VESTA, the Wife of *Cœlum*, and *Goddeſs of Nature*; in her Temple was a *perpetual Fire*, attended by *Virgins*. 2. CYBELE, the *Goddeſs of the Earth*.

3. CERES the Daughter of *Saturn* and *Ops*; the *Goddeſs* of *Corn and Tillage*. 4. The MUSES, which were *nine Virgins*, *viz*. *Calliope*, *Clio*, *Erato*, *Thalia*, *Melpomene*, *Terpſichore*, *Euterpe*, *Polyhymnia*, and *Urania*. Theſe were the *Miſtreſſes* of *Sciences*. 5. *Themis*, the Goddeſs of *Right*. 6. *Aſtrea*, of *Juſtice*; and, 7. *Nemeſis*, who rewarded *Virtue* and puniſhed *Vice*.

The *Sylveſtrian* and Rural Gods were the *Satyrs* and *Fauns*; *Priapus*, an Obſcene Deity; and *Ariſtæus* and *Terminus*, who was nothing but a *Bound-Stone*. The Goddeſſes of this Claſs were DIANA or *Hecate*, who preſided over the *Chace*. PALES, over the *Shepherds*, and *Paſtures*. FLORA, over *Gardens* and *Flowers*. POMONA, over *Orchards* and *Fruits*. Beſides, a Variety of *Nymphs*, as the *Dryades*, who preſided over Woods; the *Orcades*, over *Mountains*; *Napææ*, over Vales; *Limoniodes*, over Meadows, *&c*.

The *Marine Deities* were; 1. NEPTUNE, the Son of *Saturn and Ops*; to him belonged the *Sovereignty* of the *Seas*. PROTEUS, his Son, who, 'tis ſaid, could turn himſelf into all Shapes. 3. TRITON, another of *Neptune*'s Sons. 4. OCEANUS, God of the Ocean, and Father of the *Rivers* and *Springs*. Beſides theſe, were reckoned, *Nereus*, *Palæmon*, *Glaucus*, the *Sirens*, *Scylla* and *Charybdis*; and the Sea-Nymphs, *Nereides*, *Naiades*, *Limnades*, &c.

The *Infernal Deities* were PLUTO, and his Wife PROSERPINA, King and Queen of Hell. The Judges *Minos*, *Æacus*, and *Rhadamanthus*; the *Fates*, *Clotho*, *Lacheſis*, and *Atropos*. The Furies (*Eumenides* or *Diræ*) *Alecto*, *Tiſiphone* and *Megæra*.

Moreover, in the infernal Regions, you meet with old *Erebus* and his Wife *Nox*, who preſide over *Darkneſs* and the *Night*. Alſo *Mors*, over *Death*; and *Somnus*, over *Sleep*; who by his Servant *Morpheus*, ſends *Dreams* to us above while ſleeping.

In HADES (the heathen Hell) are the following *Monſters*, *viz.* 1. The *Centaurs*, half *Human*, half *Horſe*. 2. *Geryon*, with *three Bodies*. 3. The *Harpies*, with *Virgins Faces*, *Bodies of Birds*, and their Hands armed with *Claws*. 4. The *Gorgons*, *Meduſa*, *Stheno*, and *Euryale*, whoſe Heads are covered with *Snakes* inſtead of *Hair*. 5. The *Lamiæ*, whe had but *one Eye and one Tooth* among them all. 6. The *Chimera*, with the *Head and Breaſt* of a *Lion*, the *Belly* of a *Goat*, and *Tail* of a *Dragon*; he vomits *Fire*. 7. *Sphynx*, Head of a Virgin, Wings of a *Bird*, Body and Feet of a *Dog*. To theſe may be added, 8. *Cerberus*, the *Porter of Hell*, a three-headed Dog, whoſe Body is cover'd with *Snakes* inſtead of *Hair*.

The *Paſſage* to *Tartarus* or *Hades*, was through a wide, dark *Cave*, over a ſteep, rocky Deſcent, till you come to a *gloomy Grove*, and the the poiſonous Lake *Avernus*, where the Souls are *ferry'd over* by old *Charon*, and then they are to paſs over *four Rivers*, *viz.* 1. *Acheron*, whoſe Waters are extreme bitter. 2. *Styx*, by which the Gods were wont to ſwear. 3. *Cocytus*, flowing out of *Styx*, with an horrible *groaning Noiſe*. 4. *Phlegethon*, ſwelling with *Waves of Fire*. Having paſſed theſe Rivers, they are conducted to the Palace of *Pluto*, to receive their *Doom*.

In theſe *Tartarian Regions*, they alſo placed their *Paradiſe*, which they call'd *Elyſium*, conſiſting of *pleaſant Plains*, *verdant Fields*, *ſhady Groves*, *purling Streams*, and a moſt *ſerene* and temporate *Air*. After the *happy* Souls had long enjoy'd the *Elyſian Fields*, they drank of the River *Lethe*, which made them forget all thoſe Pleaſures; and then returned to the World again, and poſſeſſed *new Bodies*.

There was a Claſs of *Deities* of a *ſubordinate* and *miſcellaneous Nature*; as, 1. *Penates*, a Sort of *Teraphim*, who preſided over *Provinces*, *Cities*, *Houſes*, &c. 2. *Lares*, a Sort of *Domeſtic* Deities, who preſided over *Families*, *Highways*, &c. 3. *Genii*, or *Dæmons*, who govern'd the Births and Lives of People, as *Guardian Angels*. 4. *Libitina*, the Chief of the *Funeral Deities*, with many others.

The DEMI-GODS were made of their *Heroes*, as *Hercules*, *Theſeus*, *Perſeus*, *Æſculapius*, *Prometheus*, *Atlas*, *Orpheus*, *Amphion*, *Achilles*, *Ulyſſes*, *Orion*, *Caſtor*, *Pollux*, *Jaſon*, and a great Number of others.

The *modal Deities* were worſhipped under the ſeveral Characters of the Virtues, Paſſions, Vices, *&c.* which they were ſuppoſed to preſide over and inſpire, as Faith, Hope, Juſtice, *Piety*, Chaſtity, *Peace*, Money, *Mirth*, *Envy*, *Fame*, *Fortune*, *Silence*, &c.

The PANTHEON was the *grand Temple*, which contain'd the Images and Shrines of all the Deities. The *Feſtivals* of the Gods were call'd after their own Names; *Bacchanalia*, the Feaſts of *Bacchus*; *Floralia* of *Flora*, &c. Their Prieſts were called *Flamens*. The Food of the Gods was *Ambroſia*, and their Drink, *Nectar*.

PRAXIS IV.

On MYTHOLOGY.

MYTHOLOGY conſiſts in a *moral*, *theological*, *and phyſical Interpretation* of the *fabulous* Hiſtories of the Heathen *Deities*, *Demi-gods*, *Heroes*, *Monſters*, &c.

The *Theogony* of *Heſiod* and the *Metamorphoſes* of *Ovid* contain the principal Matters of this Kind. In the former, we are told, that *Chaos* was the moſt ancient of the Gods; that ſoon after appeared *Tellus*, *Tartarus*, and *Amor*, by which he meant the *Earth*, the *Abyſs*, or Parts under the Earth, and the *Beauty* and *Harmony* of Things.

Then we are told, *Chaos* brought forth *Erebus* and *Nox*, that is, *Gloomineſs* and *Night*. Alſo that from *Nox*, ſprang *Æther* and *Hemera*, i. e. *Air* and *Day*; and that they were produced when *Amor* and *Erebus* were mix'd together, that is, when Order aroſe from Diſorder, and *Light* was ſeparated from *Darkneſs*, all which plainly alludes to the *Moſaic* Account of the Creation.

Again, it is ſaid, that *Tellus* begat *Cœlum*, or the Firmament beſet with Stars, and the Seat of the Gods; we are then told, the Birth of *Oceanus*, or the *Ocean*; of high Mountains and Caves, of the *Nymphs* and *Goddeſſes*. Alſo of *Pelagus* and *Pontus*, by which he means the *Seas*; all which is only a poetical Diſguiſe of the *Moſaic Coſmogony*, or Origin of the World.

Heſiod then relates the Birth of SATURN, the moſt ancient of their Gods; by whom they repreſented *Time*; it is ſaid, that *Saturn* devoured his Children, by which they mean, that Time deſtroys all Things. By *Saturn*, they alſo, in an hiſtorical Senſe, repreſented *Noah*; and in his Time, they tell us of the *Golden Age*, by which they meant the more perfect and happy State of Men in the firſt Ages of the World. After this, they ſay, the *ſilver*, *brazen* and *iron Ages* ſucceeded, that is, the World by Degrees became more and more depraved and wicked.

Again, they repreſent JUPITER as the *King of the Gods*, darting Thunder-bolts upon the World below;

low; by which they mean the *Air*, where *Thunder* and *Lightning* are generated.

APOLLO was their politeſt Deity; and preſided over *Medicine*, *Muſic*, and *Divination*. By him, they meant the *Sun*; whoſe Beams diſpel Darkneſs; he gives Vegetation and medicinal Virtues to Plants; and is the Center of the Planets, and governs all their Motions with the utmoſt *Harmony* and *Proportion*, (by them) call'd the *Muſic of the Sphere*.

MERCURY was the Nuncio, or Meſſenger of the Gods; had *Wings* on his Feet, and a *Caduceus* in his Hand; and uſher'd the Souls of Men into Hell, or the *Elyſian Fields*; by all which is meant, the great Power and Force of *Eloquence*, which qualifies Men for the higheſt Poſts in Life; and greatly influences our Fate, relative to the preſent and future Life.

MARS was their *God of War*; is repreſented by the Planet of that Name, remarkable for its *red Aſpect*.

BACCHUS was the God of *Feſtivals*, and an Emblem of *Drunkenneſs*, which is too often a Conſequence of thoſe jovial Intercourſes, (called in the Poets) *Bacchanalia*.

VULCAN was the God of *Fire*; by him was meant *Tubal-Cain*; he was caſt down from Heaven, they ſay, becauſe Lightning is darted from thence; he was lame; ſo Fire is ſupported by Fuel. He was Huſband to *Venus*, the Moral of which is eaſy to underſtand.

JANUS, with his *two Faces*, was an Emblem of Prudence. *Æolus* was the God of the Winds, becauſe he ſtudied the Nature of them. *Plutus* or *Mammon* was the *God of Riches*, and had his Palace in *Hell*; becauſe Riches, when perverted, conduce ſo much to ſend People thither. *Atlas* is ſaid to bear the World on his Shoulders, becauſe he was ſkill'd in *Aſtronomy* and *Geography*. The Story of *Prometheus*'s making a Man of Clay, and ſtealing Fire from Heaven to animate him, with *Pandora*, and her *Box full of Evils*; is all but a poetical Metamorphoſis of *Adam*, and *Eve*, the *Fall*, &c.

As their *Gods* were all Symbolical, ſo were the Goddeſſes too. Thus *Juno* the Wife of *Jove* repreſented the *Air*, as *Jove* or *Jupiter* did the Sky. *Minerva* was the Symbol of *Wiſdom* and *Chaſtity*; *Venus*, the Goddeſs of *Love*, was alſo the Emblem of *Love* and *Beauty*. *Aurora* repreſented the *Dawn* of the Morning. *Veſta* repreſented *Fire*, or *Vital Flame* and Heat of the Body. By *Ceres*, they meant the *genial*, *prolific Principle of Vegetation*. *Diana* repreſented the *Moon*.

By the Fables of the *Syrens*, *Circe*, *Carybdis* and *Scylla*, we are to underſtand *Voluptuouſneſs*, *Luſt*, and *Gluttony*; by the *Harpies* and *Gorgons*, all Kinds of *wicked Arts* practiſed by *lewd* and *vicious Women*; *Tantalus* repreſents a *Miſer*, ſtarving in the Midſt of Plenty.

Deucalian and his Wife *Pyrrha*, who are ſaid to People the World after a Deluge, by caſting Stones behind them, repreſent *Noah* and his Family preſerved from the Flood in the Ark. The Sacrifice of *Iphigenia* plainly alludes to *Jeptha*'s Daughter. The Fable of *Phaeton* is ſaid to have its Riſe from the Story of *Elijah*. That of *Niſus* from *Sampſon*. And *Midas* is the Emblem of a covetous Man.

PRAXIS V.

On RHETORIC.

RHETORIC is the Art of *Speaking well*, and ornamentally, on any Subject. A Speech made according to the Rules of this Art, is call'd an *Oration*; and the Speaker an *Orator*.

In ORATORY, there are four great Parts, *viz:* 1. *Invention*, by which we find out ſuch Reaſons and Arguments, as are adapted to perſuade or gain Belief. 2. *Diſpoſition*, which conſiſts in a proper Diſpoſal or Arrangement of the Arguments, or Subject-Matter before invented. 3. *Elocution*, which conſiſts in a rich *Diction* or *Language*, embelliſhed with *Tropes* and *Figures*. 4. *Pronunciation*, which relates to the Delivery of a Diſcourſe or Oration, in Regard of *Voice* and *Geſture*.

INVENTION derives Arguments from various Topics; as the *Certainty*, or *Probability* of Things. The *Manners*, *Cuſtoms*, and *Habits* of *Times*, *Places*, and *People*; the *Teſtimonies* of *ancient* and *modern* Authors; *Authority* of *Sacred Writings*; *Received Opinions*, *Proverbs*, *Sentences*, *Laws*, *Contracts*, *Oaths*, &c. all which the *Orator* is prepared to uſe as Occaſion requires. As, 1. The *Pathetic*; where he applies them in ſuch Manner, as tend to excite and move the *Paſſions* as much as poſſible. 2. The *Panegyric*; where his Declamation is filled with the *Encomium* or Praiſes of *Perſons*, *Places*, and *Things*; or elſe *diſpraiſes* them, in the Strain of *Invective*. 3. The *Rational* or *Deliberative*; where every *Reaſon*, *Motive*, or *Argument* is made Uſe of to *perſuade* or *diſſuade*. 4. The *Judicial*; here the *Orator accuſes* or *defends* by all the Arguments that can be thought of, to afford Matter for ſuch Purpoſes.

Disposition preſcribes the beſt Method of proceeding with the Arguments in an Oration; this Method conſiſts of the following Parts, *viz.* 1. The *Exordium*, or Beginning of the Diſcourſe, wherein the Orator ſets forth the *Aim* and *Scope* of what he has to ſay, and then prepares his *Audience* for due Attention to the Sequel. 2. The *Narration*, which conſiſts in a Recital of Facts, is adapted to convince the Hearers; which ſhould always be *true*, or at leaſt *probable*, *perſpicuous*, and *conciſe*. 3. The *Propoſition*; here the *Orator* propoſes the Sum of the whole Oration, and enumerates the ſeveral Heads, on which he propoſes to expatiate and declaim. 4. The *Confirmation*; wherein he proves his main *Theſis* or *Poſition*, by every Kind of Reaſoning pertinent to the Subject. 5. *Confutation*; for when he has confirm'd his own Doctrine, he naturally then proceeds to confute, and diſprove that of his *Adverſary*. 6. The *Peroration*, *Concluſion*, or *Epilogue*; this conſiſts in an *Anacephalæoſis*, or Recapitulation of the principal Arguments; and the *Pathopæia*, or Way of enforcing them on the Minds of the Auditors, and moving their Affections as much as poſſible.

Elocution is that Part which relates to the *Language* or *Diction* of an Orator; in which three Things are to be conſider'd, *viz.* 1. *Elegance*, that is, *Purity* and *Perſpicuity* of Style. 2. *Compoſition*, which gives Rules for a genuine and beautiful Order and Connection of Syllables, Words, Sentences, and Periods in the Diſcourſe. 3. *Dignity*, by which the Oration is render'd *florid* and *ornamental*, by a judicious Uſe of *Tropes* and *Figures* of Speech.

A TROPE is an elegant and beautiful Turning of a Word from its proper Signification to another. As Charity is *cold*; you read *Virgil*, i. e. his *Writings*; the Clouds drop *Fatneſs*, &c. The principal Tropes are the following, *viz.* *Metaphor*, *Metonymy*, *Synecdoche*, *Irony*, *Hyperbole*, *Metalepſis*, *Catachreſis*, *Allegory*, *Antiphraſis*, *Litotes*, *Antonomaſia*, *Diaſyrmus*, *Sarcaſm*, and many others. The FIGURES of Speech render it fine and beautiful; ſome regard the *Meaning* of Words, as if we *ride*, let's ride, *i. e.* puſh on; ſome the *Sound*; as he is not a *Friend*, but a *Fiend*; ſome the *Order*; as, *Meats* are for the *Belly*, not the *Belly* for *Meats*; ſome relate to *Sentences*; they change *their Soil*, *not Minds*, who plow the Main. In each of theſe Reſpects, the *Rhetorician* can eaſily furniſh himſelf with a rich Variety of Figures, and figurative Turns and Expreſſions; for the *Flowers* which grow in the Garden of Rhetoric are almoſt infinite in Reſpect of their *Names*, *Number*, and *Species*.

PRONUNCIATION is the laſt great Part, and regards a graceful and apt Conformation of the *Voice* and *Geſtures*, comporting with the Nature of the Subject. The *Voice* ſhould be clear, articulate, free, natural, unaffected, ſtrong, and harmonious. The *Geſtures* of the Body graceful, and manly, expreſſive of proper Paſſions according to the Subject. This eſpecially reſpects the Air of the Countenance, and the Tone of the Voice; a *Monotony* of Voice, and the Sameneſs of Geſture are ſuch Vices of Oratory, whether that of the *Bar*, *Pulpit*, or *Theatre*, as above all other Things, render it irkſome and diſagreeable to the Hearers.

PRAXIS VI.

On LOGIC.

LOGIC is the Art of *Reaſoning* on any Subject, in order to diſcover *Truth* or *Error*; or, it is the Art of conducting the *Faculties of the Mind*, which are given us for that Purpoſe, and theſe are *Four*, viz. 1. *Perception*, whereby we perceive and contemplate the Species of external Objects offered to the Mind by the Senſes. 2. *Judgment*, by which we compare Ideas together, in order to affirm or deny ſome Property of them. 3. *Reaſoning*, *Argumentation*, or *Ratiocination*, whereby we infer one Propoſition from two or more that are premiſed. 4. *Diſpoſition*, which is that Act of the Mind, by which we diſpoſe the ſeveral Ideas in ſuch Order and Manner, as to yield the moſt perfect Knowledge of the Subjects to which they belong; and this, by *Logicians*, is called Method.

The Subjects of the *Perceptive Faculty* are all Things that offer themſelves to our Senſes; the *Ideas* which the Mind forms of them; and the Terms by which we expreſs them; in all which we conſider the following Things (by the *School-Men*) uſually call'd *Predicables*, or *Predicaments*, viz. 1. The *Genus*, or general *Nature*, as an *Animal*. 2. The *Species*, or particular Sort; as *Man*, *Horſe*, &c. 3. *Difference*, or that Quality which makes one Thing of a different Nature from another, as *Roundneſs* in a *Globe*. 4. *Property*, or Mode peculiar to any Body, as *Talking* in a Man, *Barking* in a Dog, *&c.* 5. *Accident*, which is any Thing that may caſually happen to a Body, and is not eſſential to its Nature, as *Tallneſs* or *Shortneſs*, *Beauty* or *Deformity*,

formity, &c. *Ideas* are divided into, 1. Senſible, or ſuch as we acquire by the Senſes, as *Colours*, *Sounds*, *Taſts*, &c. 2. *Mental*, which we gain by Reflection in the Mind, as ſuch as relate to *God*, *Spirits*, *Faculties* of the Mind; Paſſions, as *Hope*, *Fear*, *Love*, &c.

Again, Ideas are diſtinguiſh'd into, 1. *Simple*, or indiviſible, as thoſe of *Heat*, *Cold*, *Sweet*, *Bitter*, &c. 2. *Complex*, which is made by joining two or more of the Simple ones; as a bitter-ſweet Apple, a *deep Blue*, &c. 3. *Compound*, ſuch as contain two different Ideas of a different Nature together, as a *Medicine* of different Ingredients, Harmony of different Sounds united, *&c.* 4. *Collective Ideas*, ſuch as conſiſt of a Number of Ideas of the ſame Kind, as an *Army of Men*, a *Flock of Sheep*, &c. There are alſo various other Diſtinctions of Ideas; as into *real* and *imaginary*, *clear* and *confuſed*, *adequate* and *inadequate*, *true* or *falſe*, &c.

JUDGMENT the ſecond great Part of Ratiocination, is the Doctrine of *Propoſitions*; and directs a *juſt Definition* of Words and Terms, in order to form a *Propoſition*, which is a Sentence affirming or *denying* ſomething of the Subject thereof; as, *Plato was a Philoſopher*.

In a Propoſition, three Things are conſider'd, 1. The Subject, as *Plato*. 2. The *Predicate*, or that which is affirmed, or deny'd, *viz.* that he *was a Philoſopher*. 3. The *Copula*, which joins both the former, and conſiſts of *affirmative* or *negative* Particles; as *am*, or *am not*; *was*, or *was not*, &c.

Propoſitions are diſtinguiſhed into, 1. *Univerſal*, by the Words *all*, every; *no*, none, &c. *as all Men muſt die*; *none*, or *no one* knows when. 2. *Particular*, by the Words, *ſome*, *many*, *a few*, &c. As *ſome Men* are born blind; *few are* truely wiſe.

3. *Single*, or *individual*; as Sir *Iſaac Newton* excelled all in Knowledge. 4. *Affirmative*, as God *is* a Spirit. 5. *Negative*, as Man is not immortal; *none are* perfectly innocent, *&c.* 6. *Compound*; when there are two or more *Subjects* or *Predicates*; as, *Light and Heat enliven and delight both Men and Beaſts.* 7. *True*, which repreſents the true or real State of Things; as, *Birds have Wings.* 8. Falſe; as *Angels have Wings*; Brutes are meer Machines. 9. *Dubious*; as the Planets *are ſuppoſed* to be inhabited, &c.

ARGUMENTATION, or REASONING, is the third great Part of Logic; and here the Logician has Recourſe to a technical Method of forming the *Argument* or *Syllogiſm*, by which he proves his *Theſis* or Poſition. In which Syllogiſm, there are three Terms. 1. The *Major*, which contains the *Predicate*. 2. The Minor, which contains the *Subject*; and, 3. The *Middle Term*, by which the other two are connected to ſhew their Agreement or Diſagreement. Thus, ſuppoſe the Queſtion were, *Whether God muſt be worſhipped?* Here *Worſhip* is the *Major*, or *Predicate*; God, the Subject or *Minor-Term*, and the *Middle-Term* in order to form the Argument, I make the Idea of *a Creator*, and then from the whole reaſon thus,

> Our *Creator* ought to be *worſhipped*;
> But *God* is our *Creator*,
> Therefore *God* ought to be *worſhipped*.

Theſe are the three Propoſitions of a Syllogiſm, call'd the *Major*, *Minor*, and *Concluſion*. The Form of a Syllogiſm is greatly varied by the Scholaſtic Methods of Mood and Figure, with which it would avail us very little to be acquainted; there are alſo various compound Syllogiſms, under different Forms and Names, as the *Epichirema*, *Dilemma*, *Proſyllogiſm*, and *Sorites*; to which may be added, the following defective Syllogiſms, *viz.* an *Enthymem*, *Induction*, *Example*. The Syllogiſm, when artfully contrived to deceive by falſe Reaſoning, is called, a *Paralogiſm*, or *Sophiſm*, and the Perſon who uſes it a *Sophiſt*, or an *Equivocator*.

DISPOSITION is the laſt great Part of Logic, and conſiſts in the *Art of Method*, or a dialectical Diſtribution of Things according to the Order of Nature, or as the Subjects treated of may require. *Method* is twofold, *Synthetic* or *Analytic*. *Syntheſis* or *Compoſition*, is that which begins with the ſeveral Parts, and proceeds to the Knowledge of the whole; as Geometers firſt treat of *Points*, *Lines*, and *Angles*; then of Triangles, *Squares*, Circles, *&c.* then of the more compounded Figures and Properties of *ſolid Bodes*; and thus compoſe an entire Syſtem of their Art.

Analyſis is that Part of *Method* which begins with the Definition and general Account of the Subject; and then conſiders and treats of the Nature and Qualities of all the Parts ſeparately; and in this Manner are moſt of the Sciences taught, as *Grammar*, *Logic*, *Rhetoric*, *Muſic*, *Arithmetic*, *Algebra*, *Philoſophy*, &c.

ONTOLOGY, or METAPHYSICS, has been ſometimes repreſented as a ſublimer Part of *Logic*, ſometimes it has been made a particular Science of itſelf; but as the Subject is *Being*, or *Entity* in the Abſtract, or ſeparately conſidered from *Body*, *Form*, or *Quality*, it is too nice a Speculation to be here inſiſted upon; and indeed as we know ſo little about *Entity* or *Non-Entity* in General, and nothing at all about the Nature and Exiſtence of *Spirits*, or Spiritual Being; it appears to be more of a *Science of Words* than *Things*, and as ſuch, it is left for their Amuſement, who delight in high ſound-ing Words, and can be pleaſed with *Noiſe about Nothing*.

PRXIS VII.

On POETRY.

POETRY is the Art or Faculty of *making Verſes*; and a Perſon naturally poſſeſſed of a Genius for this Purpoſe, is call'd a Poet; one who is not, and yet pretends to it, is call'd a Poetaſter, or Verſifier.

VERSE is compoſed of *Metre* and *Rhyme*. Metre is when every Line is confined to a certain Number of Syllables, as *ſeven*, *eight*, or *ten*; and the Words ſo diſpoſed, that the Accents may fall on ſuch Syllables as yield a Sort of *Harmony* to the Ear.

RHYME is the Similitude or Likeneſs of Sound in the laſt Syllable of the Lines; ſometimes in the Syllables next the laſt; as in humorous and droll Subjects, like that of *Hudibras*.

A *Diſtick* conſiſts of *two Verſes*; and a *Stanza* of three, or more.

An *Ode*, or *Song*, is a certain Number of *Stanzas* more or leſs, adapted to *Lyric Poetry*, or ſuch as was anciently ſet to the *Lyre* or *Harp*.

A POEM is a compleat and finiſh'd Piece of *Poetry*, whether in *blank Verſe*, or *Rhyme*.

The *Metre* in Poetry conſiſts of a certain Number of Feet made up of long and ſhort Syllables; ſome Feet are of two Syllables; thus a *Spondee*, has two long Ones; a *Pyrrhic*, two *ſhort*; a *Trochee*, one *long*, and one *ſhort*; *Iambic*, one ſhort and one long.

A Foot of three Syllables is a *Moloſs*, of three long; a *Tribrach* of three ſhort; a *Dactyl*, one long, and two ſhort; *Anapeſt*, one ſhort and two long; with many others not worth our Mention, as we have ſcarce any Thing more than the *Iambic Foot* in *Engliſh Verſe*.

If a Verſe conſiſt of *ſix Feet*, it is call'd *Hexameter Verſe*, as was all the *Latin* and *Greek* Poetry of the Heroic Kind. But if the Verſe conſiſted only of *five Feet*, it was call'd *Pentameter*, as in moſt of the leſſer Compoſitions.

The Kinds of Poetry are various, according to the *Subject*, *Deſign*, *Characters*, &c.

PASTORAL is a Poem, that deſcribes a *Shepherd's Life*, or that of *Rural Nymphs and Swains*; it is alſo call'd *Bucolics*, from *Cow-Herds*; and *Georgics*, when *Huſbandry* and *Agriculture* are the Subjects.

ELEGY is a *mournful Poem*, or *funeral Song*; invented to bewail the *Death of* a Friend, the Coyneſs or Cruelty of a Miſtreſs; and to expreſs all other, *plaintive*, *mournful*, and *melancholy* Subjects and Themes.

LYRIC-POETRY is diſcern'd and diſtinguiſh'd from all others by its peculiar Sweetneſs, *Beauty*, and *Elegance of Diction*; is generally uſed in the Compoſition of *Songs* and *Odes*; and eſpecially in *Pſalms* and *Hymns*, to be ſung with the Voice, and ſet to Muſic.

The PINDARIC ODE (ſo call'd from its Inventor *Pindar*) is a Sort of Poetry which conſiſts of *looſe and free Numbers*, and *unequal Meaſure*; and is exerciſed on all Subjects, *pleaſant*, *grave*, *amorous*, *heroic*, *moral*, and *divine*.

SATYRE is a *free*, *jocoſe*, *witty*, and *ſharp* Poem, ſeverely inveighing againſt *Vice*, and all *corrupt Manners* and *Perſons*; in ſhort, the Matter of Satyre is *Turpitude*; its *Manner invective*; and End, *Shame*.

The Subject of Satyre ſhould be *Truth* and *Facts*; otherwiſe it degenerates into a *Libel*, or a *Lampoon*.

COMEDY is a Part of *Dramatic Poetry*; the *Drama*, being any Poetry acted on a *Stage*, is uſually call'd a *Play*. Hence all the *humorous and comical Scenes* of Life become the Subject of *Comedy*; and its End is to expoſe and deride Vice and Folly, and to recommend Virtue, by *perſonal Imitation*. A *Comedy* has five Parts, *viz*. 1. The *Prologue*, or previous Speech, wherein the Occaſion, Deſign, and Argument of the Play is declared. 2. *Protaſis*, which propoſes the Subject-Matter of the Play, but the End is not yet diſcovered. 3. *Epitaſis*, which is the working up of the *Plot* or *Fable* towards a Diſcovery. 4. *Cataſtaſis*, in which the Plot is at its greateſt Height. 5. *Cataſtrophe*, in which the *Plot* is *unravell'd or diſcovered*, and all Things terminate in a *happy Manner*. In all Plays there are *five Acts*, and each Act conſiſts of *two Scenes* or more.

TRAGEDY is the moſt ſublime and uſeful Part of all Dramatic Poeſy; here the *Calamities* of *illuſtrious Perſons* are repreſented and acted over again; we are hereby affected with *Pity*, *Mercy*, and *Terror*; and taught to avoid the *diſaſtrous Occaſions* of thoſe *tragical Events*. In this Sort of Play, the *Fable*, the *Manners*, the *Sentiments*, and the *Diction*, all demand the Poets utmoſt Art and Care. And if in any wiſe the *Theatre*, or *Theatrical Entertainments* are juſtifiable, it muſt be here, where we are made as much as poſſible aware of the *Miſeries of human Life*, and have the *nobleſt Paſſions* excited in us towards thoſe who *unhappily fall under them*.

The EPIC, or HEROIC POEM, is a poetical Narration in Verſe of ſome illuſtrious and *important Actions* of the *Hero* celebrated in the Poem; as the great Exploits of *Achilles* in the *Iliad* of *Homer*, of *Ulyſſes*

Ulyſſes in his *Oddyſſes*; and of *Æneas* in *Virgil's Ænead.*

The EPIGRAM is an inferior Sort of Poem; it has three Things eſſential, *viz.* *Brevity* or *Conciſeneſs*; *Beauty*, or Elegance of Expreſſion, and *Point*, or *ſharp Turn of Wit* at the End, which is the principal Thing of all.

ACROSTIC is a Sort of low Wit in Verſe, where the Skill of the Poet is employ'd to make the *initial Letters* of the Poem conſiſt of ſome Perſons *Name*, *Title*, or *Motto*; this and the *Anagram* is reckon'd the *firſt* among the Species of *falſe Wit* by the *Spectator.*

An EPITHALAMIUM is a *Nuptial Song* or *Poem*, ſung on the Wedding-Night; the Subject of which, are the Joys and Praiſes of the *Bride* and *Bridegroom*, the *Felicities* of *Matrimony*; Invocations, *Wiſhes*, and *Propheſies* relating to their future, numerous, and hopeful Offspring.

GENETHLIACON is a *Birth-Day Ode*, or *Song*, wherein the *Pedigree* of the *Parents*, their brave and heroic Actions, are recited, their Virtues celebrated; alſo the propitious Influences of the *Deity*, the *Heavens*, the *Guardian Angels*, and particularly the *Genius* that rules the Birth and Fortune of the *new-born Child are celebrated*; and the Poet concludes with Wiſhes of *Life* and *good Fortune* for the *Child*, and *Hopes*, *Comfort*, and *Felicity* to the *Parents.*

EPICEDIUM is a *Funeral Song*, uſed to be ſung at the Expences of the deceaſed; conſiſting of the *Praiſes* of the Dead, the *Frailty* of human Life, the *Certainty* of Death; and the many afflicting and lugubrous Accidents in Life, that tend to our Diſſolution; together with the Conſolations ariſing from the Hopes of a *happy Eternity.*

PANEGYRIC is a *laudatory Poem* or Speech, made before a public Aſſembly, and receives various *Epithets* according to its Subject-Matter, and *Deſign*; as *Eucharistic*, which gives *Thanks*; *Encomiaſtic*, when the Subject is *Praiſe*; and *Parænetic*, when it *exhorts* and *inſtructs*.

EPITAPH is a Sort of *Epigrammatic Poem*, which at firſt was uſed to be pronounced at the *Tomb* of the Body *interred*; but ſince it has denoted only the *Inſcription on the Tomb*, in *Verſe*, generally, though ſometimes in *Proſe*.

As to the *Rondeau*, *Cento*, *Echo*, &c. they are ſuch trifling Pieces of Art, that 'ſcarce any Poet but in a merry Vein, or ſome jocoſe Occaſion, will even uſe it.

PRAXIS VIII.

On GEOGRAPHY.

GEOGRAPHY is a Science which teaches the Knowledge of the Globe of the Earth we live upon, by giving a juſt Deſcription of all its Parts, as far as they have been hitherto diſcover'd. And becauſe, the Superficies of the Earth conſiſts partly of *Land*, and partly of *Water*; it is therefore commonly call'd, the *Terraqueous Globe*. Alſo, that Part which treats of the *Land*, is more properly call'd *Geography*; as the other which treats of the *Water*, or *Aqueous Surface*, is call'd *Hydrography*.

General Geography gives an Account of the Magnitude or Dimenſions of the Earth; of its conſtituent Parts, conſiſting of various Kinds of Earths, Minerals, Foſſils, Stones, and *Strata*, as far as they have been obſerved. Alſo the Proportion

tion of *Land* to *Water*; and the different Kinds, and Qualities of the latter.

The *terrene Part* of the Earth's Surface is divided, in Reſpect of *Quantity* and *Form*, as follows.

I. CONTINENTS, which are large Parts, comprehending many Nations and Kingdoms; of theſe there are four, *viz.* *Europe*, *Africa*, *Aſia*, and *America*.

II. ISLANDS, which are leſſer Parts of Land entirely ſurrounded with Water; as the Iſles of *Britain*, *Madagaſcar*, *Borneo*, &c.

III. PENINSULAS; theſe are Parts of Land, compaſs'd with Water on all Sides but one, where it is join'd to the *Main Land* by

IV. An ISTHMUS, which is that *narrow*, *long Neck* of Land, by which you paſs from the *Continent* to the *Peninſula*.

V. PROMONTORIES are high Mountains, *Head-Lands*, or *Capes*, that run far out into the Sea.

VI. MOUNTAINS are the highest Parts of the Earth, riſing far above the Level of its Surface into the Air.

The Waters of the Earth, by *Hydrographers*, are diſtinguiſhed, as follows.

I. Into OCEANS, which are thoſe large Collections of Water that cover the greateſt Part of the Earth's Surface; as the *Atlantic Ocean*, the *Weſtern Ocean*, *Mer del Zur*, &c.

II. SEAS, which are Waters that lie between the *Continents* and *Iſlands*; as the *Indian-Sea*, the *Red-Sea*, the *Mediterranean-Sea*, &c.

III. BAYS, or GULPHS, are thoſe Parts of the Sea or Ocean, that run up and ſpread themſelves within the hollow, or concave Parts of the Land; as the *Bay of Biſcay*, the *Gulph of Mexico*, &c.

IV. LAKES, which are thoſe large Collections of Water that lie wholly within the Land, and have

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no viſible Communication with the Sea; as the *Lake of Conſtance*, &c.

V. RIVERS, which are large inland Currents of Water, tending to the Sea, into which they diſembogue themſelves.

VI. FOUNTAINS or SPRINGS, which are thoſe Waters that iſſue from the Sides of Hills and Mountains, where they ſorm Pools or Baſons, from whence the Waters deſcending in Rivulets, give Riſe to Rivers.

Of theſe Springs, ſome are conſtant or *Perennial*; ſome *intermitting*, and others *reciprocate* their *Tides*, or ebb and flow. Some are ſaline, others freſh; ſome abound with *mineral* Parts, as the *Chalybeat* with Steel; the *Sulphureous*, with *Sulphur*, &c.

When the Convex Part of the Earth is projected upon a Plan, it is call'd a *Map*; and when the Sea, or any Part, is ſo projected *in Plans*, with its Rhumb Lines, *&c.* for the Purpoſe of Navigation, it is call'd a *Chart*; as the *Plan Chart*, *Mercator's Chart*, &c.

The Earth is repreſented in Miniature, by the *artificial*, *terreſtrial Globe*; on which are delineated the Circle call'd the *Equator*, on which are meaſured the *Degrees of Longitude*; the *Meridians*, or Circle of *Latitude*. The *Compaſs* on the *Horizon*, ſhews the *Bearings*; the *Quadrant of Altitude* meaſures the Diſtance of Places; with many other uſeful Problems.

The Continent of EUROPE contains the following Nations, Kingdoms, or States, *viz.*

1. GREAT-BRITAIN, conſiſting of *England* and *Scotland*, which, with *Ireland*, make the *Britiſh Monarchy*.

2. FRANCE, whoſe Metropolis is PARIS; it is divided into *Picardy*, *Iſle* of France, *Champaigne*, *Normandy*, *Bretany*, *Orleanois*, *Lionois*, *Provence*, *Languedoc*,

Languedoc, *Guienne*, *Gaſcony*, *Dauphine*, *Burgundy*, *Lorrain*, and *Alſace*.

3. SPAIN, whoſe Capital is MADRID; it contains *Gallicia*, *Auſturia*, *Biſcay*, *Navarre*, *Arragon*, *Catalonia*, *Valentia*, *Murcia*, *Granada*, *Andaluſia*, *Old Caſtile*, *New Caſtile*, *Leon*, *Eſtremadura*, beſides the Iſland of *Ivica*, *Majorca*, and *Minorca*.

4. PORTUGAL, the chief City, LISBON.

5. ITALY, the Capital, ROME; it contains the Dukedoms of *Savoy* and *Tuſcany*, the Principality of *Piedmont*, Republics of *Monſerrat*, *Milan*, *Parma*, *Modena*, *Mantua*, *Venice*, *Genoa*, *Lucca*, *St. Marino*; the Kingdoms of *Naples*, and the Territories of the Pope. With the Iſlands of *Sicily*, *Sardinia*, *Corſica*, *Malta*, and many others.

6. SWITZERLAND, the chief City, BERN; it contains the Cantons of *Bern*, *Friburg*, *Baſil*, *Lucern*, *Soloturn*, *Schaſſhauſen*, *Zurick*, *Appenzel*, *Zug*, *Swiſſe*, *Glaris*, *Uri*, *Underwald*, &c.

7. The NETHERLANDS, containing the ſeven *United Provinces* of *Holland*, *Zeland*, *Frieſland*, *Groningen*, *Overyſſel*, *Gelderland* and *Zutphen*, and *Utrecht*; with the *Auſtrian* and *French Netherlands*.

8. GERMANY, the Capital of which is VIENNA; it contains the Circles of the Upper and Lower *Saxony*, *Weſtphalia*, *Upper* and *Lower Rhine*, *Franconia*, *Auſtria*, *Bavaria*, and *Swabia*.

9. HUNGARY, whereof the chief City is PRESBURG.

10. BOHEMIA, the chief City PRAGUE.

11. TRANSILVANIA, chief City *Hermanſtat*.

12. SCLAVONIA, the chief City, *Poſega*.

13. CROATIA, the chief City, *Carlſtat*.

14. POLAND, containing *Great* and *Little Poland*, *Royal* and *Ducal Pruſſia*, *Samogitia*, *Courland*, *Lithuania*, *Warſovia*, *Relachia*, *Poleſia*, *Red Ruſſia*, *Podolia*, and *Volhinia*.

15. RUSSIA or MOSCOVY, its Capital is *Peterſburg.*

16. SWEDEN, the Capital *Stockholm.*

17. DENMARK, the chief City *Copenhagen.*

18. NORWAY, the chief City *Bergen.*

19. TURKEY in *Europe*, chief City, *Conſtantinople.*

The Continent of ASIA, is divided into *Turkey* in *Aſia*, *Arabia*, *Perſia*, *India* within the Ganges; *India* beyond the Ganges; *China*, *Chineſe Tartary*, *Thibet*, and *Mogul Tartary*, *Siberia*, and the Aſiatic Iſlands in the Levant and Archipelago, and the Oriental Iſlands of *Japan*, *Formoſa*, *Anyan*, the *Philippines*, *Molucco's*, and *Maldivia* Iſlands.

The Continent of AFRICA, contains the Kingdom of *Egypt*, *Abyſſinia* or *Ethiopia*, *Nubia*, *Zanguebar*, *Caffaria*, or the Country of *Hottentots*, *Monomotopa*, *Monomugi*, *Angola*, *Congo*, *Benin*, *Guinea*, *Negroland*, *Zaara*, *Biledulgerid*, *Morocco*, *Algiers*, *Tunis*, *Tripoli*, *Bara*; together with a great Number of Iſlands, as *Madagaſcar*, *Zocotara*, *Babelmandel*, *St. Helena*, *Cape-Verd Iſlands*, the *Canaries*, Maderas, *Madeira* Iſlands, the *Azores*, *Teneriff*, *Ferro*, &c.

The Continent of AMERICA is divided into North and South. *North America* contains *Old* and *New Mexico*, *Florida*, *Canada*, *Carolina*, *Georgia*, *Virginia*, *Maryland*, *Penſylvania*, the *Jerſeys*, *New York*, *New England*, *Nova Scotia*, *New Britain*, &c. And *South America* contains *Terra Firma*, *Amazonia*, *Braſil*, *Paraguay*, *La Plata*, *Pantagonia*, *Chili*, *Peru*. Alſo a vaſt Number of Iſlands in the Bay of *Mexico*, as *Cuba*, *Hiſpaniola*, *Jamaica*, the *Antilles*, *Bahama*, and *Caribbee* Iſlands, beſides the great Iſlands of Calafornia, and *Newfoundland* in the North, and Terra del Fuego in the South.

PRAXIS IX.

On CHRONOLOGY.

CHRONOLOGY is the Science which treats of the Nature, Parts, and Meaſures of *Time*. Time is the *Duration of Things*; its Parts are, *Cycles*, *Years*, *Months*, *Weeks*, *Days*, *Hours*, *Minutes*, *Seconds*, &c. And by theſe, the larger and leſſer Intervals of Time are eſtimated, and meaſured.

The moſt common, or ſtandard Meaſure of Time, is a YEAR, which is the Space of Time taken up by the Sun, in making one Revolution in the *Ecliptic*, and is therefore call'd the *ſolar Year*. This Year is diſtinguiſh'd into Tropical and *Sidereal*, and again, into *Aſtronomical* and *Civil*.

The *tropical Year*, is the Time the Sun takes up in going from any Point of the *Ecliptic*, and returning to the ſame again.

The *ſydereal Year*, is the Time the Sun takes in going from a *fix'd Star*, and returning to the ſame.

The *civil Year*, is either *Common* or *Biſſextile*; the Common Year conſiſts of 365 Days; the *Biſſextile Year* of 366 Days, by reaſon of one *intercalary Day* in four Years.

There is alſo a *lunar Year*, conſiſting of twelve *Lunations*, or Periods of the Moon about the Earth, which make 354 Days. To this Year, a Month is ſometimes added to adjuſt it to the ſolar Year; and then, it is call'd the *Emblominic Year*.

The *Jews* and *Romans* reckon'd their Time by *lunar Years*; but as this does not agree with the Motion of the Sun, *Julius Cæſar* inſtituted the *ſolar Year*, with the *Intercalation* of a Day, (as before-mentioned) once in four Years; and from thence it was call'd the *Julian Year* or *Account*, and of late the *Old Style*.

But ſince the *Julian Year* exceeds the true *Solar Year* by eleven Minutes, *Pope Gregory* XIII. obſerving from thence, that *the Equinoxes* were ten Days too ſoon, he threw out ten Days to reſtore the *Equinoxes*, *Solſtices*, &c. to their former Places in the Calendar; and this Correction is call'd the *Gregorian Account*, or *New Stile*.

Months, are the Parts of a *Year*. A *civil Month*, is the twelfth Part of a Year. The *aſtronomical, or lunar Month* is either *ſynodical*, which is the Time between two Conjunctions of the Sun and Moon, and is call'd a *Lunation*; or *Periodical*, which is the Time in which the Moon makes one compleat Revolution in the *Ecliptic*.

A Day, is the Space of Time contained between the Riſing and Setting of the Sun; and this is called the artificial Day. But the *natural Day* contains both Day and Night, and was therefore by the *Greeks* call'd *Nychthemeron*.

An Hour, is the 24th Part of a *natural Day*.

One of theſe is divided into ſixty Parts, call'd *Minutes*; one Minute into ſixty *Seconds*; theſe again into *Thirds*, and ſo on.

A Cycle is a *Circle* or *Period of many* Years; of which there are two remarkable ones, *viz.* The *Solar* and *Lunar Cycle*.

The Solar Cycle, or Cycle of the Sun, is a Period of twenty-eight Years; in this Cycle they denote the Days of the Week, by the ſeven firſt Letters of the Alphabet, A, B, C, D, E, F, G. One of which ſtanding againſt *Sunday*, is call'd the *Dominical Letter*, for that Year of the Cycle. And becauſe the Year begins and ends on the ſame Day of the Week, theſe Dominical Letters will be different every Year, and proceed in a retrogade Order. Alſo, becauſe every fourth Year is Biſſextile, that will diſturb the Order of the Letters, and cauſe that the ſame Days of the Week and Dominical Letters will not return to the ſame Days of the Month, till aſter twenty-eight Years.

The LUNAR CYCLE, or *Cycle of the Moon*, is a Space of nineteen Years; call'd alſo the *Metonic Cycle*, from its Inventor *Meton*. The Numbers of this Cycle being of great Uſe, were formerly wrote in Gold; and are there call'd *Golden Numbers* or *Primes*. This Cycle ſhews the *Changes* of the Moon, and the Time of *Eaſter*, and other moveable Feaſts, by Means of the Numbers call'd the *Epacts*, which are the eleven Days by which the *Lunar Year* falls ſhort of the Solar Year.

From the Cycles of the *Sun* and *Moon* multiplied one into the other, there ariſes another Cycle or Period call'd (from its Inventor *Victorius*) the *Victorian Period*, and conſiſts of 532 Years; at the Expiration of the new and full Moon, the Time of *Eaſter*, and the Dominical Letters all return in the ſame Order of Time as in the former Cycle, and ſo on in all ſucceeding Cycles for ever. *Dioniſius*, a *Roman* Abbot, made ſome Correction of this Cycle, and from thence it was call'd the *Dioniſian Period*, or *Great Paſchal Cycle*.

The *Romans* made Uſe of *a Cycle*, call'd the *Cycle of Indiction*, becauſe it ſhew'd the Times of certain Payments made by the *Roman Subjects* to the *Republic*; it conſiſted of three *Luſtrums*, or fifteen Years; it was eſtabliſhed by *Conſtantine*, *A.D.* 312, in the Room of the *Greek Olympiads*.

By multiplyinging the *Cycles* of the *Sun*, *Moon*, and *Indictions* together, there ariſes another very large Cycle of 7980 Years, call'd the *Julian Period*,

riod, from *Julius Scaliger* the reputed Author of it.

EPOCHA, or ÆRA, is a certain Term or fix'd Point of Time, made famous by ſome remarkable Incident, from which, as a *Radix*, or *Root*, we begin our Calculations and Computations of Time, thus, the Creation of the World; the Building of *Rome*; the Æra of *Nabonaſſar*; the *Hegira*, or Flight of *Mahomed*; the Perſian *Jeſdegird*; the *Birth of Chriſt*, which is the moſt famous of all others, and uſed throughout *Chriſtendom*.

According to what ÆRA we reckon by, we date the Time of every memorable Tranſaction; as, A. M. *i. e. Anno Mundi*; the Year of the World; *A. D.* i. e. *Anno Domini*, the Year of our Lord, and ſo of other *Epocha*'s.

PRAXIS X.

On ASTRONOMY.

ASTRONOMY is that Science which teaches the Knowledge of the heavenly Bodies, the *Sun*, *Moon*, *Planets*, *Comets*, and *Stars*, reſpecting their Nature, Magnitudes, Diſtances, Motions, and Uſes.

The *Aſtronomer* conſiders the azure Sky, or *Firmament* as nothing more than the apparent Boundary of Sight, which muſt therefore be of a ſpherically *concave Figure*, in which all the Celeſtial Bodies muſt appear. Thoſe which are far diſtant from us, appear only as luminous Points, which we call *Stars*.

Of theſe STARS, ſome appear to be *fix'd*, and others *moveable*; theſe latter are call'd *Planets*, and are of two Sorts, *viz. Primary*, and *Secondary*. The *Primary Planets* are found to revolve about one large *central Body*, which ſome have ſuppoſed to be the *Earth*, as *Ptolomy* of old; and for that Reaſon, this has been generally call'd the *Ptolomaic Syſtem*.

The *Secondaries*, call'd *Moons*, or *Satellites*, are ſuch as revolve about the Primaries; thus the Earth has one Moon; *Jupiter* has *four*; and *Saturn* has *five*; which were firſt diſcovered by the *Teleſcope*, nor are they to be ſeen without it.

But it has been found, by the Skill and Obſervations of Aſtronomers, that the Planets do not revolve about the *Earth*, but about the *Sun*; whence the true Syſtem of the World comes to be call'd the SOLAR SYSTEM. This was in ancient Times known to, and taught by the School of *Pythagoras*; and from thence it was call'd the *Pythagorean Syſtem*. But in Proceſs of Time, it was loſt; and of late Years received and taught by *Copernicus*, and from thence call'd the *Copernican Syſtem*. Alſo, becauſe Sir *Iſaac Newton*, the firſt of all Men, demonſtrated the Cauſe and Laws of Planets Motions, it is very properly now call'd, the *Newtonian Syſtem*.

This Syſtem conſiſts of the *Sun*; the PLANETS, Primary and Secondary; and the *Comets*. The SUN is that prodigious large Body of Fire and Light, which poſſeſſes the Central Part; which by its great Power of Attraction, governs the Motions of the Planets and Comets, and animates them with Light and Heat. It is about one hundred Times as large in Diameter as our Earth; and therefore, about a Million of Times as large in Bulk; it is found to turn about its Axis once in about twenty-five Days.

The *firſt* Planet in the Syſtem is MERCURY, which at the Diſtance of 32 Millions of Miles, revolves about the Sun in about 88 Days.

The *ſecond* Planet is VENUS, and what we call the *Evening and Morning Star*; its Diſtance is about 59 Millions of Miles; and its *Periodical Time* about 225 Days.

The *third* Planet is our EARTH; at the Diſtance of about 81 Million of Miles; it performs its Period about the Sun in 365 Days, or one Year.

The *fourth* Planet is MARS; at the Diſtance of about 123 Millions of Miles; it circulates about the Sun in ſomewhat leſs than two Years.

The *fifth* Planet is JUPITER; 424 Millions of Miles from the Sun, and makes its Circuit about it once in a little leſs than twelve Years.

The *ſixth* and *laſt* is *Saturn*, which, at 777 Millions of Miles Diſtance, deſcribes its enormous Orbit about the Sun in about 29½ Years.

The COMETS are ſuch Planetary Bodies, as deſcribe very elliptic or eccentric Orbits about the Sun; coming very near to it on one Part (thence call'd the *Perihelion*) and going very remote from it on the other, called the *Aphelion*.

Theſe are all the conſtituent Parts of the *Solar Syſtem*, which are uſually repreſented and explain'd in the *Orrery*, *Planetarium*, and *Cometarium*; as are alſo the Nature and Manner of *Solar and Lunar Eclipſes*, the *Phaſes* of the Moon, the *Viciſſitude of Seaſons*, the *Alterations* and various Lengths of Day, and Night; the *Preceſſion of the Equinoxes*, &c.

As to the FIXED STARS, as they have no ſenſible Parallax, we know nothing of their Diſtance, only that it is immenſely great; and that therefore, they muſt be vaſtly large Bodies, and ſhine by their own innate Light, and are conſequently Suns, and no Doubt, deſign'd each of them like ours, to inform a Syſtem of Planets, and to animate them with Light and Heat.

By the **Armillary Sphere** and **Celestial Globe**, many curious and delightful Problems of Aſtronomy are ſolved. Thus the *right and oblique Aſcenſion* of the heavenly Bodies, are ſhewn by the *Equinoctial Circle*; their *Declination* North or South, on the *General Meridian*; their *Longitude* in the Ecliptic; and their *Amplitude* on the *Horizon*. Alſo their *Riſing*, *Southing*, and *Setting* every Day, having firſt found their Places in an *Ephemeris*, and rectified the Globe to the Latitude of the Place.

Planispheres will alſo anſwer the ſame Purpoſes, as they conſiſt in a Projection of all the Conſtellations, together with the ſeveral Circles of the Sphere *in Plano*; but theſe are now very much out of Uſe, as being difficult and little underſtood.

The **Zodiac** is a Part of the Heavens, five Degrees on each Side the Ecliptic; and contains the twelve Signs, viz. *Aries*, *Taurus*, *Gemini*, *Cancer*, *Leo*, *Virgo*, *Libra*, *Scorpio*, *Sagittarius*, *Capricorn*, *Aquarius* and *Piſces*.

PRAXIS XI.

On HISTORY.

HISTORY is a *Narration*, or *Relation of Things*, Action, and Events, juſt in the Manner they happen'd, or were tranſacted; and according to the Time or Year of ſuch Period or Æra, as the Hiſtorian makes Uſe of. And the Art of writing Hiſtory is call'd *Hiſtoriography*; and the Knowledge of it, as a *Science* to be taught, is call'd *Hiſtoriology*.

The earlieſt Hiſtory we have, is that of the *Creation* of the World; the Fall of Man; the Univerſal *Deluge*, or Flood; the Preſervation of the human Race in the Family of *Noah*; and the repeopling the ſeveral Nations, by his three Sons, and their Poſterity.

The firſt *Monarchy* we meet with was the *Aſſyrian*, began by *Nimrod*; was continued by his Son *Ninus*, and after him by his Wife *Semiramis*, the moſt celebrated *Heroine* of ancient Hiſtory; and after 1300 Years, it was diſſolved on the Death of its laſt Monarch *Sardanaplus*.

Out of this aroſe two other *Empires*, *viz.* the *Babylonian* and *Perſian*; the firſt continued from its firſt Founder *Beleſis* to the Death of its laſt Monarch *Darius* the *Mede*, the Space of 210 Years.

That of the *Perſians* and *Aſſyrians*, continued entire from *Arbaces* to *Sennacherib*; after that, it was united with the *Babylonian Empire* under *Eſſarhaddon*, and ſo continued till the Time of *Nabonatius* (or *Belſhazzar*) when it was ſubdued by *Cyrus*, who placed his Uncle *Darius* (or *Cyaxares*) on the Throne of *Babylon*, where after two Years he died.

Then CYRUS himſelf aſcended the Throne; and began the Univerſal *Perſian Empire* or *Monarchy*, over *Aſia* and *Africa*; after 205 Years, the laſt King *Codomannus* (who aſſumed the Royal Title of *Darius*) was defeated by *Alexander*, Son of *Philip* King of *Macedon*; and thus this ſecond Univerſal Monarchy expired.

ALEXANDER was called the *Great*, both on Account of his Natural Valour, and alſo the Succeſs of his Arms; for in twelve Years, he ſubdued all the Nations from the *Adriatic Sea*, to the *River Ganges* in *India*; and thus began and ſettled the *Grecian Empire*, which was the third *Univerſal Monarchy*.

After *Alexander*'s Death, there aroſe great Confuſion and Strife among his Generals, who (as there was no proper Succeſſor left) took upon them the Government of the Empire; and theſe at laſt were reduced to Four, viz. *Caſſander*, *Lyſimachus*, *Ptolomy*, and *Seleucus*.

Caſſander had the Kingdom of *Macedon* and *Greece*. *Lyſimachus* govern'd *Thrace*, and the Parts of *Aſia* which lay on the *Helleſpont*, and *Boſphorus*. *Ptolomy* reign'd over *Egypt*, *Lybia*, *Arabia*, *Paleſtine*, and *Cælo-Syria*. And to *Seleucus* fell *Upper-Syria*, and the Reſt.

The next Revolution in the Fortune of Kingdoms, gave Riſe to the *Roman Empire*, the fourth and laſt *Univerſal Monarchy*. The firſt State of *Rome* was *Regal*, under twelve Kings; the Second was a *Conſulate*, under a Series of *Conſuls* for the Space of 470 Years. After this, the *Triumvirate* was form'd between *Julius Cæſar*, *Pompey*, and *Craſſus*. But *Cæſar* aſpiring to Univerſal *Dominion and Sovereignty*, after a long War with *Pompey*, whom he defeated, gain'd to himſelf, not only the Empire of the *Romans*, but, in a few Years, that of all the known World beſides. And thus it continued under twelve *Cæſars*, to the Year *Anno Domini* 96.

The *Julian Family* being extinct, *Nerva* began a new Race; to whom ſucceeded thirty-one *Emperors* to *Conſtantine* the Great, who began to reign *Anno Domini* 306, and removed the Throne of the *Roman* Empire from *Rome* to *Byzantium*, now *Conſtantinople*.

The Empire there continued entire till the Time of *Theodoſius the Great*, who died *Anno Domini* 395, after having divided the Empire between his two Sons *Arcadius* and *Honorius*; the Eaſtern Part he gave to the former, and the Weſtern Part to the latter.

From *Arcadius* there followed a Succeſſion of ſixty-four Emperors in the Eaſtern Empire, of whom *Alexis* V. was the laſt, who was defeated by Prince *Henry* (Brother to Count *Baldwin*) and put to Flight; the City of *Conſtantinople* was taken; and this *Eaſtern* Empire, after having continued 800 Years, was diſſolved into other leſſer Kingdoms and States, of which three were remarkable, *viz.* That under the Emperor *Baldwin* at *Conſtantinople*; that under *Alexis Comnenus* at *Trebiſond*, and the third under *Theodorus Laſcaris*, who reign'd at *Adrianople*; but theſe all at Length, ſubmitted to the Power of the *Turks* under Sultan *Mahomet* II.

From *Honorius* (the ſecond Son) there are reckon'd about ten Emperors in the Weſtern Empire; in which Time it was in a declining State, and ſuffer'd many Depredations from ſeveral barbarous Nations, *viz.* the *Goths*, *Oſtrogoths*, *Vandals*, and *Lombards*; the *Picts*, *Huns*, *Alans*, and *Scythians*, who divided it among themſelves, and reigned and ravaged together, in different Parts, but eſpecially *Italy*, till at laſt *Charlemagne* (or *Charles the Great*) reduced them all to his Obedience, and eſtabliſh'd the *German Empire* over *Germany*, *France*, *Italy*, and Part of *Spain*. The *Perſian Empire* roſe out of the *Turks*; the *Empire* of the *Moguls* was founded by *Tamerlane* the Great; and the *Chineſe Empire* has its Origin unknown.

PRAXIS XII.

On PHYSIOLOGY.

PHYSIOLOGY (call'd alſo *Phyſics* and *Natural Philoſophy*) has for its Subject the *Nature*, *Cauſes*, *Properties*, *Qualities*, *Operations*, and all other Affections of Bodies, which go under the general Denomination of the *Phænomena* of *Nature*.

The Nature of Bodies conſiſts in ſeveral Properties, ſome of which are *eſſential*, or ſuch as are neceſſarily connected with the very *Eſſence* of Matter; and others which are *ſpecific* or accidental, and which diſtinguiſh one Sort of Bodies from another.

The eſſential Properties of Matter, are as follow, *Extenſion* of Bulk; *Solidity*, *Diviſibility*, *Mobility*, *Figurability*, *Ubiety*, and *Durability*; for every Body, or Portion of Matter, is neceſſarily conſider'd as *extended*, *impenetrable*, *diviſible*, *moveable*, *figured*, poſſeſſing ſome *Place*, and *durable* in one Shape or other. Some alſo add the *Vis Inertiæ*, or *Inactivity* of Matter; and alſo *Gravity*, though not rightly.

The Specific or accidental Properties, or Qualities of Matter, are generally reckoned the following, viz. *Luminoſity*, *Colour*, *Sound*, *Denſity* and *Rarity*, *Tranſparency* and *Opacity*, *Hardneſs* and *Softneſs*, *Rigidity* and *Flexibility*, *Conſiſtence* and *Fluidity*, *Heat* and *Cold*, *Humidity* and *Siccity*, *Elaſticity*, *Odours*, *Sapours*, &c. And this Part of the Science which gives an Explication of the Nature and Cauſes of theſe ſeveral Properties and Qualities of Bodies, and their Operations and Effects ariſing from ſrom the different Forces, whereby the Corpuſcles attract and repel each other, is called *Somatology*.

The next great Part of this Science is called COSMOLOGY, as it conſiders the *whole World* of large compounded Bodies; and divides into three General Parts, under the Titles of *Uranology*, *Aerology*, and *Geology*.

URANOLOGY is the Science or Knowledge of the Heavens, that is, of all the heavenly Bodies; and their various Affections of *Diſtance*, *Magnitude*, *Motion*, &c. and therefore is divided into the following five Parts, *viz. Heliography*, which treats of the *Sun*; *Selenography*, which gives a Deſcription of the *Moon*; *Planetography*, which deſcribes the various *Phænomena* of the *Planets*; *Cometography*, which delivers all that is known of the wonderful Nature of *Comets*; and *Aſtrography*, which treats of the Nature of the *fixed Stars*.

AEROLOGY is a Philoſophical Account of the Nature, Properties, and Uſes of the *Air* or *Atmoſphere*, which encompaſſes the Earth on every Side. That Part which treats of the Generation and Properties of the Air, is call'd *Aerography*. That which treats of the Motion of Air, or the Winds conſtant and variable, is call'd *Anemography*; that which treats of the various Meteors, *viz. Clouds*, *Rain*, *Snow*, *Hail*, *Thunder*, *Lightning*, &c. is called *Meteorography*.

GEOLOGY is a Phyſiological Deſcription of the *Terraqueous Globe*, conſiſting of *Land* and *Water*; and this divides into two great Parts, *Geography* and *Hydrography*.

Geography is again ſubdivided into the four following Parts, *viz. Geography*, properly ſo called; *Minerology*; which treats of Minerals; *Phytology*, which treats of *Vegetables*; and *Zoology*, which treats of Animals.

GEOGRAPHY, in a reſtricted and ſpecial Acceptation, is that Branch of Phyſics which deſcribes the *Terreſtial Part* of the Surface of the Globe, with all its Parts and Affections, as to Quality, Figure, Soil, Productions, *&c.*

MINEROLOGY treats of Matters dug up out of the Earth; as, 1. All Kinds of *Earths*, *viz.* Clay, Loam, Marl, Sand, *&c.* 2. *Ores*, which are Compoſitions of earthy and metalline Parts. 3. *Foſſils*, as Salts, Chalk, Magnets, Coal, Stones, *&c.* 4. *Minerals*, as Gold, Silver, Copper, Iron, *Tin*, and *Lead.* 5. Precious Stones, as Diamond, Beryl, Cryſtal, Carbuncle, Jacynth, Topaz, Amethys, Jaſper, Ruby, Garnate, Onyx, Saphire, *&c.* 6. *Exuviæ*, conſiſting of Shells and Parts of *Sea-Animals* found in the Bowels of the Earth, as the *Echini*, *Gloſſopetræ*, *Cockle* and *Oyſter-Shells*, *Turbens*, *Scallops*, *Bones*, &c.

PHYTOLOGY, gives a particular Account of all Kinds of *Vegetables*, or *Trees* and *Plants*, that grow on the Surface of the Earth, or in the Sea, with a proper Diſtribution into their Kinds, their Uſes, Virtues, *&c.* All which make the Science of *Botany.*

ZOOLOGY treats of the *Nature*, *Kinds*, and *Species* of Animals, under the following Heads, *viz.* 1. *Anthropography*, which treats of the Structure and Parts of the *Human Body.* 2. *Zoography*, which treats of the Nature and Parts of *Quadrupedes* or *Brutes.* 3. *Ornithrography*, which treats of the Nature and Parts of *Birds.* 4. *Ictchyography*, which gives a Deſcription of *Fiſhes.* 5. *Entomatography*, which treats of all Kinds of *Inſects.* 6. *Herpetography*, which deſcribes all Kinds of *Reptiles.* 7. *Zoophytography*, which treats of the Nature of all Sorts of Creatures, that partake of both *Animal* and *Vegetable Nature*, as Oyſters, Lobſters, Snails, *Polypuſs*, &c.

HYDROGRAPHY is that Part of *Geology*, which treats of *Waters* of every Kind on the Earth; as, of the *Oceans*, *Seas*, *Bays*, *Gulphs*, *Currents*, *Rivers*, *Springs*, *Lakes*, *Mineral Waters*, &c. The Nature, Manner, and Cauſe of their Production; and the Uſes they are of to Mankind.

PRAXIS XIII.

On PNEUMATICS.

BY **PNEUMATICS** is meant the Science which delivers every Thing hitherto known or diſcovered, the Nature and Properties of Air, and the Uſe and Conſtruction of the ſeveral Inſtruments, which ſhew and illuſtrate the ſame.

The **ATMOSPHERE** is that large Body of Air, that environs the Earth on every Side to a very great Height. It is produced by a Fermentation in Bodies, by which the Particles on the external Part fly off by a repelling Force, and mix with the ambient Air, and ſo make a Part of the ſame; and here we deduce its many wonderful Properties and neceſſary Uſes. For firſt.

The **WEIGHT**, or *Ponderoſity* of the Air, muſt be eaſy to be underſtood; becauſe the Parts of Matter muſt be equally affected by Gravity, and therefore be equally heavy, whether they exiſt in this ſeparate State of Air, or whether they are fixed in Bodies.

The **ELASTICITY**, or Spring of the Air, is nothing more than the *centrifugal* or repelling Force between its Particles. And this is the ſole Cauſe of all other elaſtic or ſpringy Bodies.

The *Tranſparency*, or diaphanous Property of the Air, is owing to the Tenuity or Smallneſs of its Parts,

Parts; for when the Particles of the moſt opake Body (as Quickſilver) become ſeparated by Solution or otherwiſe, they are always inviſible, and conſtitute a *tranſparent Medium*.

By the *Gravity of the Air* the Vapours riſe, the Clouds are ſuſpended, and the various Meteors are there formed; whether *Aqueous*, as *Rain*, *Snow*, *Hail*, *Miſts*, &c. or *Fiery*, as *Lightning*, the *Aurora Borealis*, and other *Coruſcations* in the Heavens.

By the *Elaſticity* of the Air, the *Sounds* are conveyed from the tremulous Body to the Ear; for Sounds conſiſt in the pulſive Motion of Air, acting on the Tympanum or Drum of the Ear, and the *auditory Nerve* within, by that Means exciting the Ideas of Sound.

The *Gravity and Elaſticity* of the Air together render it the neceſſary Means of *Reſpiration* in Animals, by ruſhing into, and expanding their Lungs, and thereby communicating a vivifying Spirit to the Blood, as it paſſes through them in its Circulation.

The *Diaphaneity* of the Air is neceſſary to a clear, perfect, and diſtinct View of Objects placed in it.

In ſhort, without Air, all would be *dark* about us at Noon-Day; no Fire, Candle, or Coal would burn; and *Plants* as well as *Animals*, would languiſh, and die away.

The *Inſtruments* by which we demonſtrate the ſeveral Properties of the Air are many, the Principal of which is the AIR-PUMP, by which the Air is exhauſted, or drawn out of the *Recipient* or *Glaſs-Receiver*, placed on the Top of the Frame; by this Means, they approach very near to a *Vacuum*, and thereby render the Weight and Spring of the Air very ſenſible.

The BAROMETER is that very uſeful Inſtrument, by which the Weight of the Air is ſhewn, by ſuſpending a Column of Mercury in a Glaſs Tube inverted in a Baſon of the ſame Fluid, and Hermetically ſealed, or made cloſe upon the Top. It is made in various Forms; as the *Diagonal Barometer*, the *Wheel Barometer*, the *Marine Barometer*, the *Pendant Barometer*, &c.

The THERMOMETER is an Inſtrument, by which are ſhewn the Degrees of *Heat* and *Cold* in the Air by the *Rarifaction* and *Expiration* of *Spirits*, *Oil*, or *Mercury*, contained in a Tube of a ſmall Bore, and ſealed on the Top. Theſe are placed by a *graduated Scale*, which are of different Kinds, but that of *Farhenheit* is of moſt general Uſe.

The HYGROMETER or *Hygroſcope*, is an Inſtrument to ſhew the Degrees of *Moiſture* and *Dryneſs* in the Air, and this may be done by any Sort of Subſtance, which will expand or lengthen, when moiſt or wetted, and contract or ſhrink, when dry; ſo they are made in various Forms, according to the Pleaſure or Deſign of the Artiſt.

The ANEMOMETER, or ANEMOSCOPE, is an Inſtrument contrived to *Meaſure* the *Strength* or *Force of the Wind*, by Vanes, applied like Sails to a Mill, raiſing or ſuſpending a Weight upon a *conical Axis*, with ſeveral other Contrivances to anſwer ſuch a Purpoſe.

VENTILATORS are a modern Invention, by which the tainted and infected Air of any cloſe Room is preſently thrown out, and freſh wholeſome Air admitted in its Room. For this Purpoſe, they conſiſt of a Box, in which there are two large *Valves* or *Boards*, moving up and down (like a *double Bellows*) in two contiguous Parts; one of which drives the foul Air out, and the other lets the pure Air in.

The CONDENSER is a ſmall Engine, by which the Air may be condenſed to a very great Degree, in order to ſhew many uſeful Experiments relating to the *Life* and *Health* of *Animals* and *Vegetables*, the Doctrine of Sounds, and various Points of Curioſity. And it is found, that the Spring of condenſed Air is ſuperior to any Force, as it will burſt any Veſſel in which it is contain'd.

PRAXIS XIV.

On OPTICS.

OPTICS is the Science of VISION, whether *Natural*, as performed in the *Eye*; or *Artificial*, as effected by Inſtruments. *Viſion*, or the Senſe of Sight, is in all Caſes produced by the Action of the Rays of Light upon the fine Expanſion of the *Optic Nerve* in the Eye, called the *Retina*.

The Rays of Light are diſtinguiſhed into *parallel*, *converging*, and *diverging* Rays; and they are either *reflected* from *Mirrours*, or *Speculums*, to the Eye; or *refracted* through *Lenſes*; and both *Mirrours* and *Lenſes* are of different Figures, *viz.* *Plane*, *Concave*, *Convex*, *Plano-convex*, *Plano-concave*, *Double Convex*, and *Concaves*, *Meniſcus*, &c.

CATOPTRICS is that Part of this Science, which teaches the Nature of *Reflex Viſion*, or Viſion by Light, reflected from the Surfaces of all Kinds of *Mirrours*; ſhewing the Laws of Reflection; the *Formation* of the *Image* in the *Focus* of the *Speculum*; the *Focus*, real and virtual; the *focal Diſtance* for all Objects; the *Proportion*, *Poſition*, *Situation*, &c. of the Image reſpectively to the Object.

Dioptrics is that Part which teaches the ſame Things of Light, refracted through *Lenſes* of every Sort, defining the Proportion of the *Sines* of the *Angles of Incidence and Refraction* in different *Mediums*, as Glaſs, Water, Diamond, Cryſtal, *&c.* and deſcribing the Manner how Viſion is perform'd by *Lenſes*, in the Conſtruction of all Kinds of Refracting Inſtruments, both ſingle and Compound.

The Eye is the moſt curious of all theſe. And the Forepart, or *Cornea*, is quite *tranſparent*, for the free Admiſſion of Light; it is alſo of a *Convex Figure*, for conveying the Rays of Light to a Focus on the Retina, which Figure it receives from the *Aqueous Humour* behind it. The next Part is a *Diaphragm*, called the *Uvea*, in which is a Perforation, or Hole, called the *Pupil*, to admit a due Quantity of Light. Immediately behind this is a curious Part, of a *Lenticular Form*, called the *Cryſtal Humour*, for adjuſting the *Focal Diſtance* in the Eye. The next is a large Quantity of the *Viterous*, or *Glaſſy Humour*, to render the Eye large and globous; behind which, on the Tunic, called the *Choroides*, is expanded the Optic Nerve in what is called the *Retina*; which is the immediate Organ of Sight.

The Eye in ſome People is too convex, and makes them *purblind*, or ſhort-ſighted; ſuch an one is called a *Myops*, and is aſſiſted by a *Concave Lens*. When the Eye is too flat, as with Age, in *Preſbytæ*, or Old People; it is relieved by a *Convex Lens*; and hence the Uſe of Common *Spectacles*, or Reading Glaſſes.

As the Natural Eye is not fitted to diſcern Objects at a *very near*, or *very remote Diſtance*; ſo this has given Occaſion for the Invention of *Microſcopes* and *Teleſcopes*, ſingle and compound.

A Microscope is an Inſtrument to view very ſmall Objects, which require to be held very near the Eye; it is made either with a ſingle Lens, or Convex Glaſs, of a very ſmall *focal Diſtance*, and then it is called a *ſingle Microſcope.* Sometimes it is uſed with a ſmall *Concave Mirrour*, to throw Light on opake Objects, and is then called a *Liber Kun*, from the Inventor's Name. Others are conſtructed with an Object Lens, and two Eye-Glaſſes, which greatly amplify or enlarge the *Field of View*, and then they are called *Compound Microſcopes.*

The **Solar Microscope** is the common Microſcope, with a proper *Apparatus*, applied to the Sun-Beams in a darkened Room, for magnifying all Kind of tranſparent Objects to a prodigious Degree.

The **Telescope** is made two Ways, either with *Lenſes*, and then it is called a *Refracting Teleſcope*; or with Metalline Mirrours, and then it is called a *Reflecting Teleſcope.* Theſe Inſtruments are deſigned for repreſenting diſtant Objects more clearly and diſtinctly to the View. If the Eye-Glaſs be concave, it is then called a *Proſpective Glaſs.* And a Glaſs placed at Right Angles before the Object-Glaſs, makes a *Polemical*, or *Opera-Glaſs.* Some of theſe Inſtruments are adapted to View with both Eyes, and are called *Binocular Teleſcopes.*

Micrometers are Inſtruments applied to Microſcopes and Teleſcopes, to meaſure the very ſmall Parts of Objects to a great Exactneſs.

Camera Obſcura's, or *Scioptric Balls* and *Sockets*, are Inſtruments, conſiſting of a Ball moveable in a Frame, applied to the Hole of a Window-Shutter in a darkened Room, which, by Means of a Convex Lens, with a large focal Diſtance, makes a Picture of all the Objects abroad; alſo the *Clouds*, *Face of the Sun*, &c.

The PRISM is that moſt uſeful Glaſs with three plane Sides, by which the *Sun-Beam*, paſſing through it, is refracted variouſly, and ſeparated into all its Original and more Simple Parts; each of which excites a particular Idea of Colour; whence we learn the Reaſon of the *manifold Colours of Natural Bodies*; the *Iris*, or *Rain-Bow*, *Halos*, *Parhelias*, or Mock-Suns; *Paraſelenes*, or Mock-Moons.

Beſides the above, there are many other Optical Inventions; as, the Reflecting *poliſh'd Cylinder*, for the *Anamorphoſis*, or ſhewing a beautiful Image of a Perſon from a deformed and ſhapeleſs Picture drawn about it. The Application of large Mirrours and Lenſes, for viewing Prints and other Pieces in Perſpective. The *Helioſtata* for anſwering all the Purpoſes of the *Solar Microſcope*, more accurately. With many others.

PRAXIS XV.

On HYDROSTATICS.

HYDROSTATICS is the Science which teaches the *Nature*, *Properties*, and *Laws of Fluids*, in reſpect of their *Action* and *Motion*. But that Part which treats of the Motion of Fluids, and of ſuch Machines and Engines as are concerned in Water-works, is called HYDRAULICS.

The Nature of *Fluid Bodies* reſults from the *Figure* of the Particles of which ſuch Bodies conſiſt; which muſt be *round* or *ſpherical*, that their *Coheſion* may be leaſt poſſible; and conſequently, that they may move with the greateſt Freedom poſſible among themſelves; and therefore yield to the leaſt *Force* impreſſed upon them, which is the *common Definition* of a *Fluid*.

Hence Fluids act or preſs, not only in a Direction *perpendicularly downwards* (like ſolid Bodies) but alſo *upwards*, *ſide-ways*, and in *all Directions* equally, as is proved by Experiments. Hence we deduce the Solution of the *Hydroſtatic Paradox*, the *Rationale* of *Sinking* and *Swiming*, and of *Specific Gravity* in general, in all Kinds of Bodies.

The fundamental Experiment of *Hydroſtatics* is to ſhew, that every Body immerſed in a Fluid loſes ſo much of its Weight, as is equal to the Weight of an equal Bulk of the Fluid. And from hence it is proved, that there is no ſuch Thing as *abſolute Gravity or Levity* in Bodies; ſince the ſame Body may ſink in one Fluid, and ſwim in another. Hence alſo, it is proved, there can be no ſuch Thing as an *Univerſal Plenum* in Nature.

The HYDROSTATIC BALLANCE is an Inſtrument, to ſhew the Difference of Weight of any Body, and an equal Bulk of Fluid, by weighing it in that Fluid; and this is what is called, *finding* the *ſpecific Gravity* of ſuch a Body.

The HYDROMETER is an Inſtrument, conſiſting of a hollow Globe, and a graduated Stem, with a Weight at the Bottom, to ſink it to half the Length of the Stem under the Surface of *Rain-Water*, *Proof-Spirits*, &c. then, by putting it into *other Waters or Spirits*, it will ſhew how much they are *heavier* or *lighter*, *ſtronger* or *weaker* than the *Standard*.

RESERVOIRS and AQUÆDUCTS depend upon the Gravity and Preſſure of Fluids; for the Fluid will always riſe to the ſame perpendicular Height in the *Aquæduct* or *Conduit-Pipe*, as is equal to that in the Reſervoir, and never higher.

JET D'EAU's are made upon the ſame Principle; for if, to the lower Part of a Pipe communicating with a *Reſervoir*, there be fixed an *Adjutage*, or curved Pipe, with a ſmall Hole, opening upwards, the Water will ſpout through that Hole perpendicularly upwards, to the Height nearly of that in the Reſervoir, and make a delightful *Fountain*.

The SYPHON is another *Hydraulic Inſtrument*, conſiſting of a curved or crooked Tube, with one Leg longer than the other; and therefore, when it is filled with Water, or any Fluid, it will run through the longer Leg, and decant off the Liquor from the Veſſel in which it is placed.

The PUMP is common, and yet the moſt conſiderable and uſeful of *Hydraulic Machines*; by it we are enabled to raiſe Water by *Suction* to the Height of about *thirty Feet*; and this is done by an *Embolus* or *Piſton*, moving up and down in a Barrel, in both which there is a Valve, which admits the Water upwards, but prevents its returning. As the Column of Air is lifted off the Water within-Side the Pipe, by the aſcending Motion of the Piſton, the Water in the Well below, by the Preſſure of the Air on its Surface, is forced to aſcend in the Pipe, and into the Barrel, to keep an *Equilibrium*, and not to prevent a *Vacuum*, as is uſually ſuppoſed. Beſides this, there are *forcing Pumps*, *lifting Pumps*, and other *Water-Engines*, working by *Cranes*, for raiſing Water to any Height required.

ARCHIMEDES's SCREW, is another Contrivance for raiſing Water, by Means of a large Pipe coiled round a Cylinder, which, when put into Motion, ſcrews the Water from the lower to the upper Parts, where it is diſcharged into a *Ciſtern* or *Reſervoir*.

NEWSHAM's WATER-ENGINE is contrived to produce a *continual Stream* for extinguiſhing Fire; it conſiſts of *two Pumps* and an *Air-Veſſel* between them. The Pumps from either Side force Water in at the lower Part of the Air-Veſſel, which by Degrees, greatly condenſes the Air in the Veſſel, which is confined by a Stop-Cock on the Top, from whence a Pipe goes down through the Water to the Bottom; through which, when the Air is ſufficiently condenſed, by turning the Stop-Cock, a conſtant Stream is thrown upon the Fire at a great Diſtance.

The FIRE ENGINE for raiſing Water from great Depths, is a noble Work of Art; it is work'd by Means of Water rarified by Fire into a very ſtrong elaſtic Steam, which being let into a large Cylinder or Barrel, gives Liberty for a large Piſton to move upwards at an End of a Lever, by the prepondering Weight of the Piſton of a Pump at the other End; then the Steam being condenſed in the Barrel, by a Jet of cold Water, a *Vacuum* is made, and the broad Piſton now deſcends by the Preſſure of the Air upon it, and by that Means the Piſton of the Pump on the other Side riſes, and brings up the Water; and thus it works continually.

PRAXIS XVI.

On MECHANICS.

MECHANICS is that Science which teaches the *Nature* and *Laws* of *Motion*; the *Action* and *Force* of *moving Bodies*; and the *Conſtruction* and *Effects* of all thoſe *Machines* and *Engines* which go by the Name of *Mechanical Powers*.

MOTION and REST in Bodies may be diſtinguiſhed into three Sorts. 1. That which is *true* or *real*. 2. That which is only *ſenſible* or *apparent*; and, 3. *Relative Motion* and *Reſt*. Theſe Ideas are all occaſioned by the *Motion or Reſt of the Image of Objects* on the *Retina* or *Optic Nerve* in the Eye.

Motion is ſaid to be *equal* or *uniform*, when a Body moves always with the *ſame Velocity* or *Celerity*; but *accelerated* or *retarded Motion*, is that whoſe Velocity is always *increaſing*, like that of a falling Stone; or *decreaſing*, like that of a Bullet ſhot upwards.

The *Momentum*, or *Quantity of Motion*, is proportional to the *Quantity of Matter* in Bodies, and the Velocity of Motion; and therefore, as the *Product*, or *Rectangle under both*.

The LAWS of MOTION are many; of which there are three principal Ones, called alſo the *Laws of Nature*, from their univerſal Extent. They ſhew, that Bodies naturally tend to perſevere in a State of *Reſt*, or *moving* uniformly in a right Line. —That *Action* and *Re-action* are equal between Bodies impreſſing on each other—That the Sum of the Motions towards the ſame Parts, remains the ſame after *Colliſion* as before, &c.

The Cauſes of Motion in all Bodies are two, *viz. Volition*, or the Act of the Will in *animated Bodies*, from whence *muſcular Motion* enſues; and a *centripetal or centrifugal Force* in inanimate Bodies; this among the ſmall conſtituent Particles of Matter (called *Corpuſcles*) is uſually called the *Attraction of Coheſion*, or *Repulſion*, according as the Particles attract, or repel each other. But in all large Maſſes of Matter, as the Sun and Planets, it is called *Gravitation*, or the *Power of Gravity*.

By this Power, all Bodies fall or deſcend towards the Earth; and hence Pendulums receive their Motion, and vibrate backwards and forwards in equal Times; but becauſe they lengthen with Heat, and contract with Cold, the Times of their Vibrations will not be equal, as is ſhewn by the Inſtrument, called a *Pyrometer*; and therefore, they cannot produce *equable Motion* in Clock-work, which is their chief Uſe.

The *Center of Oſcillation*, in any Body moving about an *Axis*, is alſo the *Center of Percuſſion*, or that Point, in which the Force of the whole Body is wholly exerted, or where the Stroke is greateſt of all.

The *Center of Gravity* in Bodies is that Point, which, if it be ſupported, the whole Body is ſupported, or kept from falling. And there is a *common Center of Gravity* between all the moving Bodies in any Syſtem, about which their Motions are all performed.

On the preceding Principles thoſe Machines depend, which we call *Mechanical Powers*; and any Inſtrument is ſo called, thar will enable us *to lift, or move a heavier Body than we can by our bare muſcular Strength.* They are in all but *Six*, three of which encreaſe our Force, by encreaſing the Velocity above that of the Weight; and the other three, by diminiſhing the abſolute Gravity of Bodies.

The LEVER is the firſt and moſt ſimple *Mechanicol Power*, it conſiſts of an inflexible Rod, with two unequal *Brachia*, or Arms; ſupported by a *Fulcrum*, or Prop, which is the *Center of Motion*; the Velocity or Force, is hereby encreaſed in the Ratio of the longer *Brachium* to the ſhorter.

The PULLEY is the ſecond; it is not ſingly a *Mechanical Power*; but two or more will always prove ſo, for the Velocity or Force will be here augmented in Proportion of Unity to the Number of Ropes belonging to the lower Set of Pulleys.

The AXIS in PERITROCHIA, or the *Wheel* and *Axle*, is a Machine by which the *Power* on the *Periphery* of a large Wheel acts againſt the *Weight* on the *Axle*, and therefore the Force is encreaſed in *Proportion of the Diameter of the Wheel, to that of the Axis.* Of this Kind is the *Winch*, the *Windlaſs*, the *Capſtan*, &c.

The INCLINED PLANE is a Mechanical Power, by diminiſhing the Weight of Bodies laid upon it; for as ſuch a Weight preſſes the Plane by a Part of its Gravity, that Part is all deſtroyed by the *Reaction* of the Plane; and the *reſidual Weight is to the whole Gravity as the Height of* the Plane to its Length.

The WEDGE being only a double *inclined* Plane, muſt be a Mechanical Power of Courſe; and encreaſes the Force in the ſame Ratio.

The *Helix*, or SCREW, is the *inclined Plane* coiled about a Cylinder; but in order to conſider this as a Mechanical Power, we muſt conceive the Power or Hand applied immediately to the Thread of the Screw, which is never done; and there the *Screw* is not to be reckoned a ſimple Mechanical Power.

In all *Machinery* there is an Allowance to be made for *Friction*, which is very much abated by *Friction-wheels*, or very ſmall Wheels on which the Axles of the large Ones move with great Facility. But as this can't be abſolutely taken away, 'tis plain, there can be no ſuch Thing as a *Perpetual Motion* by Art.

PRAXIS XVII.

On ARITHMETIC.

ARITHMETIC is the Art of Computation by *Numbers* or *Figures*, and by *Species* or *Symbols*; and therefore, is divided into two general Parts, viz. *Numerical*, and Specious.

Numerical Arithmetic teaches the Art of computing by Figures, call'd Digits, of which there are Nine, *viz.* 1, 2, 3, 4, 5, 6, 7, 8 9, and the Cypher 0. By theſe are Quantities ſubject to Number, computed and eſtimated either *Whole*, or in *Parts*.

That Part which treats of *whole Numbers*, is called *Vulgar Arithmetic*; and ſuch whole Numbers, are called *Integers*. The firſt Part of common Arithmetic is called *Numeration*, which teaches how to enumerate, eſtimate, or expreſs the Value of any Sum or Number of Quantities in Figures. The ſeveral Operations on this Part of Arithmetic, are performed by the four fundamental Rules of *Addition*, *Subſtraction*, *Multiplication* and *Diviſion*.

ADDITION is that Rule, by which we are enabled to *add* together, or *caſt up* any Number of particular Sums into one Sum or *Total*, whether they are of one Denomination or ſeveral, as Pounds, Shillings, Pence; Miles, Furlongs, Poles; Pounds, Ounces, Penny-weights, &c. In ſhort, every Thing relating to *Money*, *Weight* and *Meaſure*.

SUBSTACTION is that Rule, by which we take from a large Number or Sum, one that is leſs, which is called the *Subſtrahend*, in order to find the Difference or *Remainder*.

MULTIPLICATION is the Rule by which any Number (called the *Multiplicand*) is added to itſelf, or repeated ſo many Times as there are Units in the *Multiplier*; and by this Means, the *Product* of the whole is obtained. This Operation is in Effect only an artificial or conciſe Way of *Addition*.

DIVISION is the Reverſe of *Multiplication*, for by this Rule, we find how often any propoſed Number called a *Diviſor*, is contained in another called the *Dividend*, and the Number expreſſing, that is called the *Quotient*.

By theſe Rules various other Operations in Arithmetic are performed, viz. *Reduction*, *Rule of Three*, *Practice*, *Alligation*, *Fellowſhip*, *Extraction* of Roots; *Intereſt*, and what relates to *Annuities*, *Penſions*, &c. with every Thing concerning Commerce, and Merchants Accounts.

That Part of Arithmetic which manages the Parts of Numbers, is called FRACTIONS; of which there are ſeveral Sorts, *viz.* 1. *Vulgar Fractions*, conſiſting of two Numbers, divided by a Line, as $\frac{1}{2}$, $\frac{7}{15}$, *&c.* of which that above the Line, is called the *Numerator*, and the other below the *Denominator*. 2. *Decimal Fractions*, or rather *Decimals*, becauſe in this Way, the Denominator is always 10, or ſome *multiple* of it; as $\frac{7}{10}$, $\frac{7}{100}$, $\frac{357}{1000}$; ſo that the Denominator is left out, and thoſe Numbers more ſimply thus, 0,1; 0,07; 0,357. 3. *Duodecimals*, or that in which the Integer is ſuppoſed to be divided into twelve Parts; as a *Foot* into twelve Inches; a Day or Night into twelve Hours, *&c.* 4. *Sexageſſimals*, where the Integer conſiſts of ſixty Parts, and each of theſe Parts of ſixty others; as a *Degree*, or *Hour* is divided into ſixty *Minutes*; each *Minute* into ſixty *Seconds*; theſe into ſixty *Thirds*, &c. Beſides theſe Species of *Numerical Arithmetic*, there is another, which is a Sort of *Artificial Arithmetic*, called LOGARITHMS, which perform the tedious *Multiplication and Diviſion* of Numbers, by an eaſy *Addition and Subſtraction* of two Lines of theſe *Artificial Numbers*, or *Logarithms*. Alſo by *multiplying* or *dividing* one Line of theſe Numbers by 2, 3, 4 5, *&c.* you at once have the *Square*, *Cube*, *Biquadrate*, *Surſolid*, *&c.* Powers, or the Square *Cube*, &c. Roots.

Conſequently theſe Numbers are of ſingular Uſe in all Parts of Arithmetic and Geometry, and are diſpoſed into Tables for that Purpoſe. The Reaſon of their Name, and of their very great Uſe, is, becauſe they properly are the *Ratios* of Numbers, or expreſs their *Proportions to Unity*; and are therefore an Arithmetic of ſuch *Ratios* or Proportions.

Specious Arithmetic conſiſts of two Parts, viz. ALGEBRA, and FLUXIONS; of which the former is a very ancient, the latter a modern Invention.

ALGEBRA is a Sort of *Univerſal Arithmetic*, and has this peculiar Artifice, that it ſuppoſes every unknown Quantity to be known, and then proceeds by the various Operations of common Arithmetic, to make ſuch a Compariſon, and inveſtigate ſuch Relations between them and the known Quantities, that at laſt they form into an Equation, by which the unknown Quantities do now become really known. In *Algebraic* Proceſſes, the common Letters of the Alphabet (called *Species* or *Symbols*) are put to repreſent Quantities, known, and unknown; the known ones are deſigned by the firſt Letters *a*, *b*, *c*, &c. and the unknown by the laſt Letters *x*, *y*, *z*, &c. And thus by Means of theſe Species and Figures together, a Solution is obtained in a general Way to many curious Problems by *ſimple*, *quadratic*, and *cubic Equations*, *infinite Series*, &c.

FLUXIONS is another Part of *ſpecious Arithmetic*, or rather, it is an *Arithmetical Geometry*; for *Quantity* is much more the Subject of this Science than *Number*. Since by Fluxions is only meant that *particular Rate of Velocity by which any Line*, *Superficies*, *or Solid*, *is generated by the Motion of a Point*, *a Line*, *or a Superficies*; for when the *Ratio of the Velocities* is known, the *Fluents* or *flowing Quantities*, generated in any given Time, may thence be aſcertained. Here *Letters* are uſed, as in *Algebra*, with this Addition, that if x denotes any Quantity, then a Point placed over it, $\dot{x}$ denotes the *Fluxion* of that Quantity.

All the abſtruſe Problems in the *higher Geometry*, the *Maxima* and *Minima* of Quantities, *exponential Equations*, univerſal Theorems, and the deepeſt Enquiries in Natural Philoſophy, have all a Solution from the peculiar Method and Rules of this noble Science, which is the higheſt Improvement of the *Analytic* and *Synthetic* Art: And is the greateſt Invention of the greateſt of Men, Sir *Iſaac Newton*.

PRAXIS XVIII.

On GEOMETRY.

GEOMETRY is the Science which teaches the *Nature* and *Properties* of Quantity extended, *viz.* *Lines*, *Angles*, *Superficies*, and *Solids*, and gives Rules for their *Menſuration*.

LINES are either *ſtrait* or *curved*; and as an *Angle* is only the Space between two Lines interſecting each other, it will be *rectilineal*, or right-lined; *Mixtilineal*, conſiſting of a *Right Line* and *Curve*; or *Curvilineal* between two Curves. If an Angle is leſs than 90 Degrees, it is *Acute*, if equal to 90°, a *Right Angle*; and if more than 90, an obtuſe one.

SUPERFICIES, as they are contained under Right Lines or Curves, will be *Rectilinear* or *Curvilinear* alſo. Of the firſt Sort are *Triangles*, *Squares*, *Trapeziums*, *Parallelograms*, a *Rhombus*, a *Rhomboides*, a *Pentagon*, *Hexagon*, *Heptagon*, *Octagon*, &c. Of the latter Sort are *Circles*, the *Parabola*, *Ellipſis*, and *Hyperbola*, which are called the *Conic Sections*; though generally ſpeaking, theſe Names are given to the Lines or Curves which bound theſe Figures, and the Surfaces themſelves are called the *Areas* of theſe Curves. The ſame may be obſerved of the *Cycloid*, the *Ciſſoid*, the *Conchoid*, the *Logarithmic Curve*, the *Catenaria*, *Spirals* of all Sorts, *&c.*

SOLIDS are of three Dimenſions, *viz.* *Length*, *Breadth*, and *Thickneſs*; the Principal of theſe are the *Globe* or *Sphere*; the *Cube*, *Parallelopipedon*, *Priſm*, *Cone*, *Pyramid*, *Cylinder*; *Fruſtums* of Cones and Pyramids; *Conoids*, *Spindles*, *Ungula's*, &c. with the five Regular Bodies, the *Tetrahedron*, *Octahedron*, *Hexahedron*, *Icoſahedron*, *Dodecahedron*.

The practical Part of Geometry, is concerned in Menſuration of every Kind, according to the various Mathematical Sciences in which it is required. Thus in

ALTIMETRY is applied to the Meaſuring all *Heights*, acceſſible or inacceſſible by the *Quadrant*, &c.

LONGIMETRY meaſures all Sorts of *Diſtances*, at one or more *Stations*, by the *Quadrant*, *Circumferentor*, *Theodolite*, &c.

GEODESIA is that Art of *meaſuring Land*, by the *Plain-Table* and *Chain*, *Theodolite*, &c.

TRIGONOMETRY is another moſt conſiderable Branch of Geometry; it ſupplies us with a ready Method, by Means of a Table of artificial *Sines*, *Tangents*, and *Secants*, of finding the Sides and Angles of all Sorts of Triangles, *plain* and *ſpherical*, right-angled, or oblique. And indeed, this is the Grounds and Foundation of moſt other *Mathematical Arts*.

NAVIGATION is the Art of Sailing, or conducting a Ship over the large Surface of the Ocean, and this is altogether perform'd by the Solution of the Triangles, the ſeveral Parts of which repreſent the *Difference of Longitude*, the *Difference of Latitude*,

tude, *Departure*, *Courſe ſteer'd*, *Diſtance run*, &c. which are all found in different Ways, or by different *Charts*; as the *Plain Chart*, *Mercator's Chart*, the *Globular Chart*, *Middle Latitude Sailing*, *Great Circle Sailing*, &c.

FORTIFICATION, or *Military Architecture*, is the Art of *fortifying* any City, Town, or Place againſt the Attacks, or Siege of an Enemy; by digging or Foſs, or Moat, and throwing up a Rampart or Wall of Earth, of a proper Form for Defence, conſiſting of *Curtains* and Baſtions, and various Out-Works in the Foſs, as *Crown-Work*, *Horn-works*.

BALLISTICS, or the Art of *Gunnery*, is wholly Mathematical; ſince the Ball deſcribes a *Parabola* in its Flight *in Vacuo*; and the *Impetus* or Force of Powder, the *Elevation* of the Piece, the *Height* or *Altitude* of the Projection, and the *Random*, *Amplitude*, or horizontal Diſtance of the Shot, are all of them repreſented by the Sides and Angles of a plain Triangle.

SCIAGRAPHY teaches all that relates to DIALLING, or the Art of ſhewing by the *Shadow* of a *Gnomon* or *Style*, the *Hour of the Day* on any Plane whatever; the *Gnomon* is always parallel to the Earth's Axis, and points to the Poles of the World in every *Dial*; a Dial on the Plane of the Horizon, is called an *Horizontal* one. If it be perpendicular thereto, it is called an *Erect Dial*; and if the Plane declines from the South or North, it is ſaid to be an *erect declining Dial*; if the Plane be ſituated obliquely to the Horizon, by Dial, is called a *reclining* or inclining One.

PERSPECTIVE is the Art of delineating Objects, as they appear to the Eye on a diaphanous Plane placed between us and them. It is altogether Mathematical in Theory and Practice. The *Point of*

Sight is where the Eye is ſuppoſed to be in the *Vertical Plane*, to which from every Angle or Point of the Object on the Ground-Plane, Rays, or *Radial Lines* are drawn, which give the Point on the Perſpective Planes that limit the Perſpective View of the ſaid Object.

PLANIMETRY is the *Geometrical Menſuration* of *Surfaces* in *Square Meaſure*; as *Square Miles*, *Yards*, *Feet*, *Inches*, &c.

STEREOMETRY is the *Menſuration* of all Kind of *ſolid* Bodies in ſolid or *Cubic Meaſure*, as *Cubic Feet*, *Cubic Inches*, &c. This alſo includes *Gauging*, or the Art of finding the Contents of any Caſk or Veſſel, or a Quantity of *Liquids* contain'd in them in *Liquid Meaſure*, as *Gallons*, *Pints*, &c. Alſo *Timber-Meaſure*, ſuperficial and ſolid.

But the Solution of Problems relating to the *Maxima* and *Minima* of Quantities; drawing *Tangents* to *Curve Lines*; finding the *Points* of *Inflection* and *Retrogreſſion* in Curves; the *Radii* of *Curvature* and *Evolutes of Curves*; the *Rectification* of Curve-Lines; the *Quadrature* of Curves, or finding their *Areas*; finding the Centers of *Gravity*, *Oſcillation*, and *Percuſſion* in Bodies; the Laws of *Attraction* and *Central Forces*; the *Reſiſtance of Mediums*, &c. makes the *higher Geometry*; in which the Nature of all Curves and Curve-lined Areas are expreſſed in *Algebraic* and *Fluxionary Equations* in the Relations of their *Ordinates* and *Abſciſſæ*, or their reſpective *Fluxions*.

PRAXIS XIX.

On MUSIC.

MUSIC is the Art of *modulating Sounds* for *Melody* and *Harmony*; *Melody* reſpects *Vocal Muſic*, ſuch as is uſed in *Singing*; and is *ſacred*, as that compoſed for Anthems, Pſalms, Hymns, *&c.* or *prophane*, as that which is ſet for common Odes, Songs, Operas, *&c.*

HARMONY is ſuch a Compoſition of Muſical Notes or Sounds, as makes an agreeable Conſonance to the Ear, in a great Variety of *Airs* or *Tunes*.

The common Cauſe of Sounds, in general, are the *Tremors* of a *ſonorous* Body when ſtruck; theſe produce ſucceſſive Pulſes of Air, which ſtriking the *Tympanum*, or Drum of the Ear, agitate the internal Air, and by that Means variouſly affect the *Auditory Nerve*, and ſo excite the different *Ideas of Sound*.

Thus all Kind of *Strings*, or *Chords*, ſtretch'd on proper Inſtruments, as *Lyrichords*, *Spinets*, *Virginals*, *Dulcimers*, *Harps*, *Violins*, &c. are made to emit *Muſical Sounds*; and ſo Air, contained in Pipes or Tubes, when modulated with the Breath, or otherwiſe, and expreſſed through proper Apertures, will afford different Notes and Muſical Sounds, as in the *Organ*, *Flute*, *Trumpets*, &c.

A String, or Chord, will vary its Note in three Reſpects, *viz.* of its *Length*, *Diameter*, and *Tenſion*; for the *ſhorter* the Chord is, or *leſs* in Diameter, or the *greater* the *Tenſion*, the *higher* or more *acute* will the *Note or Tone* of that String be; and *lower* or more *grave* the Tone in Proportion, as it is tended with a *leſs Force*, or is *longer*, or *larger* in Magnitude.

If two elaſtic Chords are in all theſe Reſpects equal, and ſtruck, they will vibrate together in equal Time, and emit the ſame Sound, which is called *Uniſon*.

If any Chord be propoſed as a Baſe or Standard, it is called a *Monochord*, and that being ſounded, gives a *Note of Compariſon*; then, if another String, of half that Length be taken, it will, *cæteris paribus*, ſound a Note that is called an *Octave*, or an *Eighth above* the other. If another String of two-thirds of the Monochord be taken, it will produce a Note called a *Diapente*, or *Fifth* above the *Baſe Note*. A String three-fourths of the *Monochord*, will ſound a Note call'd a *Diataſſaron* or *Fourth*; and four-fifths of the Monochord make a *Third*.

Theſe Notes are called *Concords*, of which the *Octave* and *Fifth* are reckoned *perfect*, and the reſt imperfect in ſeveral Degrees. For in the *Diapaſon* there are *ſeven natural Notes*, beſides that of the *Monochord* or *Baſe*, which is called the *Key Note*, or ſimply, the *Key*. Theſe Tones are made *higher* or *lower*, by taking Strings *ſhorter* or *longer*; and then the Muſic is ſaid to be in a *ſharp* or *flat Key*, and theſe *Flats* and *Sharps*, adapt the *Air* of the Muſic to every Occaſion, melancholly or *merry*, *grave* or *gay*. Theſe Intervals of Muſical Sounds, ariſing from the harmonical Length of Strings are diſtinguiſhed into *Tones* and *Semi-tones*, both in the *flat* and *ſharp Key*, though they are of a different Quantity in each; and theſe two Keys, of thirteen Notes incluſive, make the *Diatonic Scale* of *Muſic*.

Theſe *Notes* or *Muſical Sounds*, are wrote or repreſented by proper Characters in Books of Muſic, under the Names of *Brief*, *Semi-Brief*, *Minum*, *Crotchet*, *Quaver*, *Semi-quaver*, *Demi-ſemi-quaver*, &c. from the longeſt to the ſhorteſt Note.

Musicians have a Diſtinction of *common* and *triple Time*, which they are obliged *to keep* while playing; when the Notes are to be play'd very quick, they write over that Part, *Allegro*; when ſlowly, *Adagio*; when ſoft, *Piano*; when *ſtrong*, *Forte*; and when the ſame Notes follow each other on different Inſtruments, it is called a *Figure.* If the ſame Part or Tune is to be repeated, they cry, *encora*, *encora*, &c. The *Muſicians* and *Painters* borrowing their Terms of Art from the *Italians*, as we do thoſe of *Cookery* from the *French*, to ſhew ourſelves *People of Taſte*

PRAXIS XX.

On BOTANY.

BOTANY, or Phytology, is a Science that deſcribes the Nature, Kinds, and Properties of *Herbs*, *Plants*, and *Vegetables*, of all Sorts. A Book on this Subject is called an *Herbal*; and a Profeſſor in this Sort of Knowledge is called a *Botaniſt*, *Herbaliſt*, or *Simpler*.

Vegetation is the Way of Life and Growth of a Plant by an *original Conſtruction* of *Parts*, or Veſſels, which receive or imbibe the nutritious Juices of the Earth, and circulate the ſame through the Body of the Plant for its Growth and Nouriſhment.

A Plant is found to conſiſt of ſuch Veſſels as convey *Air*, and are therefore called *Air-Veſſels*. Of another Sort much ſmaller, which draw up the *Sap* or *Nutriment* from the Earth, and are called *Sap-Veſſels*. Theſe, together with ſome tranſverſe

Ligaments, which bind them faſt, make the *Body*, *Wood*, or lignous Subſtance of Vegetables.

The *Cortex*, or *Bark*, is the exterior Part of a Plant, and conſiſts of a great Number of Cylindic Shells of lignous Fibres or Veſſels in their *fœtal*, or *Embrio State*; one of theſe next the Body of the Plant, is every Year ſupplied, and made to vegetate by the returning Sap, and thereby acquiring a lignous, or woody Conſiſtence, is joined to the Wood or Body of the Plant, and makes the Accretion, or Increment of the Plant for that Year.

Botaniſts make a Variety of Diſtinctions in the Kinds and *Species* of Plants. The moſt vulgar is that in *Herbs*, *Shrubs*, and *Trees*. And with Reſpect to the Country, they are divided into *Indigenous*, or ſuch as are Natives of our own Soil; and *Exotics*, or ſuch grown in foreign Countries. With Reſpect to *Sex*, they are divided into *Male*, *Female*, and *Hermaphrodite* Plants. Some alſo are *Annual*, which live a Year; others are *Perennial*, which continue many Years. Some retain their Leaves all the Winter, and are called *Ever-greens*; others whoſe Leaves fall off, are call'd *Deciduous*. Some grow only on Land, and are call'd *Terreſtrial*; others only in Water, and are called *Aquatic*; and ſome both in Land and Water, and are termed *Amphibious*; thoſe which grow in the *Sea*, *Submarine*.

Others diſtinguiſh Plants according to their ſeveral Parts, Shapes, and different Natures; as the *Fungous*, or Muſhroom Tribe; all Sorts of *Moſſes*; and the *Capillary* Plants.

Some Plants are diſtingniſhed by their *Leaves*; thus, ſuch as have none, are called *Apetalous*; if one, *Monopetalous*; if three, *Trefoil*; if five, *Pentapetalous*, &c. Some are called *Corymbyferous*, having a large diſcous Flower, as the *Marigold*. Some *Umbeliferous*, whoſe Flower ſpreads like an *Umbrella*. They are ſaid to be *capitated*, when they have a compound Flower conſiſting of many ſingle ones crowded together into one Head.

With Reſpect alſo to the Leaves, they are again divided into *Aſperifoliate*, or Rough-leaved; *Verticillated*, whoſe Leaves grow by Pairs on the Stalk; *Graminifoliate*, Graſs-leaved, &c. In Regard to the Seed, they are called *Monoſpermous*, which bear but one Seed; *Polyſpermous*, if many Seeds; *Gymnodiſpermous*, having two naked Seeds; *Enangioſpermous*, having the Seed contained in a Capſule or Caſe, &c.

With Regard to their Fruit; ſome are *Pomiferous*, which bear Apples; *Bacciferous*, which bear Berries; *Pruniferous*, which are all of the Plumb Kind. Thoſe which bear their *Fruit* in long Caſes or Pods, are called *Siliquous* and *Leguminous* Plants. But as there is an infinite Variety in every Part of one Plant from another, it is impoſſible to come to any End in the Diſtinction and Arrangement of Plants.

The Parts of a Plant are the *Root*, the *Stem* or *Stalk*, the *Leaves*, the *Flower*, the *Fruit*, and the *Seed*.

The ROOT of a Plant admits of great Variety in its Form or Make; being in ſome *fibrous*; in ſome *tuberous*; in others, *bulbous*; others are *teſticulated*, *grumous*, *granulous*, &c.

The STALK, STEM, or TRUNK, conſiſts of many Parts, *viz.* the Pith in the Middle; the *Air and Sap-Veſſels*, which make the *lignous*, or *woody Part*, or Body of the Tree; and the *Cortex*, or Bark, on the Out-ſide, as we have already mentioned.

times very inconſiderable, and only known to the miſerable Part of Mankind.

PRAXIS XXII.

On CHEMISTRY.

CHEMISTRY is the Art of analyſing natural Bodies by Fire, or diſuniting and ſeparating their conſtituent Parts, which by the Chemiſts are called, the *Principles*, or *Elements* of Bodies.

ALCHYMY is the pretended Art of the *Tranſmutation of Metals*, or changing them into *Gold*, which is what they call finding the *Philoſopher's Stone*; but this is an Abuſe of genuine Chemiſtry, though the vain Pretenders to it aſſume the Title of *Adepti*, or *Adepts*.

The Operations of this uſeful Art are many, the Principal of which here follow.

CALCINATION, which conſiſts in reducing Bodies to a *Calx*, in order to fit them for *Pulverization*; or elſe to *vitrify*, or change them into a pellucid Subſtance, like *Glaſs*.

CLARIFICATION, or *Depuration*, is the Method of purifying, or rendring fine any Medicines, as *Decoctions*, &c.

DISTILLATION is the Raiſing the humid Parts of Bodies in Form of Steam or Vapours, which are condenſed by the Side of the Still, and deſcend in Drops, which make the propoſed Liquor.

SOLUTION, or *Diſſolution* of Bodies, is the diſſolving the Coheſion of their Parts by ſome Fluid called a *Menſtruum*, as *Aqua-Fortis*, &c. and by which they are rendered fluid.

FERMENTATION conſiſts in the *inteſtine Motion* of the Parts of Bodies which happens upon the Mixture of *Acids* and *Alkalies*, and otherwiſe; and which is attended more or leſs with an *Efferveſcence*; ſometimes with an *Ebullition*; and in ſome Caſes with an *Accenſion*, or Kindling into Flame.

DIGESTION is that Solution of Bodies, made in Menſtruums, by the Aſſiſtance of Fire.

EXTRACTION is an Inſpiſſation, or Thickening of a Solution, by evaporating the more fluid Part, as to reduce it to the Conſiſtence of Honey.

CRYSTALLIZATION is in caſe of ſaline Solutions, where the humid Part being ſo far evaporated till a Pellicle appears, the Remainder, as it cools, will ſhoot into *Cryſtals*.

SUBLIMATION is the raiſing and elevating the dry Parts of Bodies of a volatile Nature; and by that Means, what they call the *Flowers*, as of *Sulphur*, *Antimony*, &c.

PRECIPITATION is that Proceſs by which the Parts of Bodies, diſſolved in any *Medium*, are made to ſink, or fall to the Bottom.

COHOBATION is only a *repeated Diſtillation*, or returning the Liquor firſt drawn off again upon the Subject, and after that again, and ſo on; in order to extract the Virtues more eſſentially, *valatilize Spirits*, &c.

AMALGAMATION is a Proceſs employ'd about ſome Metals, in order to reſolve and reduce them to a Kind of Metalline Paſte, which is done by a Mixture of Quickſilver in a certain Proportion. Alſo, if the Mercury be evaporated, the *amalgamated* Metal is then reduced to a very fine Powder, and this is properly a Chemical *Pulverization*.

FILTRATION is the Method of making Liquors fine and clear by paſſing them through Paper, or Cords of Woollen, Cotton, *&c.* one End of which is laid into them, through which they aſcend and run off *Guttatim.*

The Subjects of Chemiſtry are diſtinguiſhed into three Kinds, or Kingdoms, *viz.* The *Foſſil*, *Vegetable*, and *Animal Kingdom.*

The FOSSIL KINGDOM comprehends, 1. *Metals*, viz. *Gold*, *Silver*, *Lead*, *Copper*, *Iron*, *Tin.* 2. *Salts*, as *Sal-Gem*, *Salt-petre*, *Sal-Ammononiac*, *Borax*, *Alum*, &c. 3. *Stones*, Vulgar and Precious. 4. *Earths*, *Chalk*, *Clay*, *Marl*, *Sand*, &c. 5. *Sulphurs*, as *Arſenic*, *Brimſtone*, *Bitumen*, *Orpiment*, *&c.* 6 Semi-Metals, as *Antimony*, *Cinnabar*, *Biſmuth*, *Marcaſites*, *Calamine*, &c.

The VEGETABLE KINGDOM affords, in great Plenty, Bodies the moſt pure and reſoluble of all others; for by analyzing a Vegetable Subſtance, they procure, in various Operations, the following Parts or Principles, viz. *Water*, a *Spirit*, a *Salt*, an *Oil*, and an *Earth*, which is called *Caput Mortuum.*

The ANIMAL KINGDOM alſo, from every Part, whether *Bone*, *Fleſh*, *Hair*, *Horn*, *Blood*, *Milk*, *Urine*, *Fæces*, &c. affords, by a *Chemical Analyſis*, the ſame Principles as before, viz. *Phlegm*, *Spirit*, *Salt*, *Oil*, and *Earth*; but theſe have different Qualities from others; thus, ſome are *acid*, ſome *alkaline*; ſome *fix'd*, and ſome *volatile*, &c.

The LABORATORY is ſtock'd with Inſtruments of many Kinds for the great Variety of *Chemical Proceſſes*, but they are reducible to three general Heads, viz. 1. *Elements*, as *Fire*, *Water*, and *Earths* of various Sorts. 2. *Menſtruums*, as *Air*, *Water*, *Spirits*, *Mercury*, and many others. 3. *Veſſels*, or

Utenſils, as *Furnaces*, *Alembics*, *Stills*, *Retorts*, *Recipients*, *Cucurbits*, *Matraſſes*, *Crucibles*, *Lingots*, *Coppels*, *Alludels*, *Siphons*, &c.

PRAXIS XXIII.

On ANATOMY.

ANATOMY is the Art of *diſſecting Animal Bodies*, particularly the human Body. It is divided into four great Parts. 1. *Oſteology.* 2. *Myology.* 3. *Splanchnology*; and, 4. *Angiology.*

OSTEOLOGY treats of the Fabric of the Bones, or the Structure and Compages of a *Skeleton.* In every Bone, the Anatomiſt conſiders the Figure with Reſpect to its prominent, or hollow Parts. The firſt is twofold, *viz.* An *Apophyſis*, a Protuberance of the Bone itſelf; and an *Epiphyſis*, which is a ſmall Bone growing on the Extremity of a large one.

The Cavities of a Bone (externally) are alſo of two Denominations, *viz.* *Cotyle*, a deep one; and *Glene*, one that is more ſuperficial.

The ARTICULATION of the Bones, or the Manner of their being joined together, is of three different Sorts, *viz.* 1. *Diarthroſis*, where there is a manifeſt Motion. 2. *Synchondroſis*, by Means of a Cartilage, and with a ſmall and obſcure Motion. 3. *Synarthroſis*, without any Motion at all.

DIARTHROSIS is again ſubdivided into three Sorts, *viz.* 1. *Enarthroſis*, when a large, round Head of a Bone is received into a large Cavity. 2. *Arthrodia*, when a flat Head is received into a ſhallow Cavity. 3. *Ginglymus*, when the Bones articulated mutually receive, and are received by each other.

SYNARTHROSIS is alſo of three Sorts. 1. *Harmonia*, which is only a ſimple Contact of the Superficies of Bones, without any Ingreſs. 2. *Sutura*, or *Suture*, when two Bones are mutually indented into each other like the Teeth of a Saw. 3. *Gomphoſis*, when a Bone is ſocketed into another, as the *Teeth* in the *Jaw-Bones*.

The SKELETON conſiſts of the following great Parts, *viz.* 1. The *Cranium*, or Skull; conſiſting of the *Sinciput*, *Occiput*, *Temples*, *Jaw-Bones*, *Teeth*, &c. 2. The Spine, or Back-bone, conſiſting of the various *Vertebræ* of the Neck, Back, Loins, *Os Sacrum*, and *Os Coccygis*. 3. The *Thorax*, or Breaſt, containing the Ribs, the *Sternum*, or Breaſt-Bone; the *Claviculæ*, or Channel-Bones; and *Scapulæ* or Shoulder-Blades. 4. The *Pelvis*, or Baſon made up of the *Os Sacrum*, *Os Coccygis*, *Ilium*, or Hip-Bone, *Os Pubis*, and *Os Iſchium*, or *Coxendix*. 5. Bones of the Arm, *viz.* The *Humerus*, *Ulna*, *Radius*, and thoſe of the Metacarpus and Fingers. 6. Bones of the Leg, *viz.* *Thigh-Bone*; the *Fibia* and *Fibula* Bones of the Leg; the Bones of the Inſtep, and metatarſal Bones, with thoſe of the Toes.

The Body is divided into three Regions, *viz.* The Head, the *Thorax*, and the *Abdomen*, or Belly; the upper Part of which is called the *Epigaſtrium*, and the Sides, the *Hypochondria*.

The common *Integuments* of the Body, are as follow. 1. The *Epidermis*, *Cuticle*, or Scarf-Skin. 2. The *Cutis*, or thick Skin. 3. The *Membrana Adipoſa*, or fat Membrane. 4. The *Membrana* Carnoſa, or fleſhly one; to theſe ſome add the Hair and the Nails.

The principal Membranes encloſing the Parts are. 1. The *Perioſteum*, which covers the Bones.

2. The *Meninges*, which encloſe the Brain. 3. *Pleura*, covers all the Cavity of the Breaſt. 4. The *Mediaſtinum*, which divides the Breaſt into Parts thro' the Middle from Top to Bottom. 5. The *Pericardium* involving the Heart. 6. *Diaphragm*, or Midriff, dividing the Thorax from the *Abdomen*, and envellopes all its Contents. This Account of the Membranes may be looked upon as the introductory Part of

MYOLOGY, which is the Doctrine of the *Muſcles*, or fleſhy Part of the Body. A Muſcle is a Bundle of fleſhy and nervous Fibres; either Single or Compound; the whole, and every Part of which, is inveſted with its proper Membrane.

The *Muſcle* ariſes from one Bone, by a tendinous Part called the *Head*, and is inſerted into another Bone by another Tendon call'd the Tail. The Uſe of a Muſcle is to move the ſeveral Parts of the Body by Contraction of the fleſhy Fibres, and ſhortening the Muſcles; thus the Part becomes bent, but is extended again by the ſame Action of its *Antagoniſt Muſcle* on the other Side.

SPLANCHNOLOGY is that Part which treats of all the *Viſcera*, or Bowels; as firſt, thoſe of the Head, which are as follow. 1. The Brain and *Cerebellum*, ſuppoſed to ſecern the fineſt Parts of the Blood, call'd *Animal Spirits*, conveyed by the *Nerves* to all Parts of the Body. 2. The *Eye*, the Organ of *Sight*. 3. The *Ear*, the Organ of *Hearing*. 4. The *Noſe*, the Organ of *Smelling*, and general *Emunctory* of the Brain. 5. The *Mouth* and *Tongue*, the Organs of *Taſte*.

The *Viſcera* of the Thorax are thoſe contain'd in the *Neck* and *Breaſt*, *viz.* 1. The *Oeſophagus*, or Gullet, the Inſtrument of *Deglutition*. 2. The *Trachea Arteria*, or Wind-Pipe, through which we *breathe*. 3. The *Lungs*, conſiſting of two Lobes, the Organ of *Reſpiration*. 4. The *Heart*, and its *Auricles*, the grand Organ of *Animal Life*. 5. The *Thymus*, a Gland, whoſe Uſe is ſcarce known; and, 6. The *Breaſts*, whoſe Glands ſeparate the Milk from the Blood.

The *Viſcera* of the *Abdomen*, are the following. 1. The *Omentum*, or Cawl, a fat Membrane appointed to contain and cheriſh the Inteſtines with Warmth. 2. The *Stomach*, whoſe Uſe is to concoct or digeſt the Aliments, and convert them into *Chyle*. 3. The *Inteſtines*, or *Guts*, connected by the Edge of a Membrane called, 4. The *Meſentery*, containing the *Lacteal* and *Lymphatic Veſſels*. 5. *Receptaculum Chyli*, or Receptacle of the Chyle from the Lacteal Veins. 6. The *Pancreas*, or Sweet-bread, a conglomerate Gland, ſeparates a Juice for diluting the Chyle in the *Duodenum*. 7. The *Liver*, which ſeparates the Bile and the Gall from the Blood. 8. The *Spleen*, whoſe Uſe is not well known. 9. *Kidneys*, which ſeparate the *Urine*, conveyed by 10. The *Ureters*, to 11. The Bladder. 12. The *Pudenda*, or Parts of Generation in Male and Female.

ANGIOLOGY treats of the Veſſels; and according to their different Kinds, it is ſubdivided into three Parts, viz. 1. *Neurology*, which treats of the *Nerves*. 2. *Arteriology*, of the *Arteries*; and, 3. *Phlebotology*, of the *Veins*.

Neurology is the Doctrine of the Nerves, which are the immediate *Organs* of Senſation, but how, or in what Manner, is not yet, and very probably never will be underſtood; the Nerves all ariſe from the *Brain* and *Spinal Marrow*, and go from thence in Pairs; thus, one Pair goes to the *Eyes* for Viſion, and therefore are called the *Optic Nerves*; another to the Noſe for *Smelling*, called the *Olfactory Nerves*. A third Pair to the Ears, called the *Auditory*

tory Nerves, and a fourth Pair to the Tongue and Palate, called the *Guſtatory Nerves*; with many others from the Brain; and beſides theſe, thirty Pair from the *Medulla Spinalis* to all Parts of the Body, for the *general Senſe of Feeling*.

ARTERIOLOGY exhibits a general View of the Arteries, which convey the Blood from the Heart to all Parts of the Body, for a *general Nutrition*. Their Coats are *Elaſtic*, and therefore, fitted for that *Pulſation*, which they receive from the alternate Action of the Heart, call'd *the Syſtole and Diaſtole*, *viz.* the Contraction and Dilatation of its *Ventricles*.

PHLEBOTOLOGY gives a Deſcription of all the *Veins*, which properly ſpeaking, are only the Continuation of the *extreme capillary Parts* of Arteries, which they call the *Anaſtomoſis* of the *Arteries* and *Veins*. The Uſe of the Veins is to return the Blood from all Parts of the Body to the Heart, from thence it goes to the Lungs, to be impregnated with freſh Spirits from the Air; which, together with the Chyle, is carried again by the Arteries to all Parts from the Heart. So wonderful is the *Animal Oeconomy*.

PRAXIS XXIV.

On MEDICINE, *or* PHYSIC.

THE Science of MEDICINE, conſiſts in the Knowledge of ſuch Diſorders as the Human Body is liable to, and the Nature of ſuch Drugs and Medicines as are proper to remove them when they happen. And the Perſon who profeſſes this Skill, is called a *Phyſician*.

The *Art of Phyſic* is divided into five Parts, *viz.* 1, *Phyſiology*, which contemplates the Nature of the Human Body. 2. *Pathology*, which treats of Diſeaſes. 3. *Semeiotics*, which delivers what relates to the *Signs*, or *Prognoſtics* of Diſeaſes. 4. *Hygieine*, which preſcribes Rules for the Conſervation of Health; and, 5. *Therapeutics*, which treats of the *Materia Medica*, and Cure of Diſeaſes.

PHYSIOLOGY explains the Nature and Structure of the Human Body, which ſee under the Praxis on *Anatomy*. Beſides which, it gives the proper Notions of *Life*, *Health*, and the *Balance* of *Nature*, that is, ſuch a Diſpoſition of the Solids and Fluids as is neceſſary to produce the requiſite Secretion, and to keep all the Animal Functions under a due Regulation for the Production and Continuation of Health.

PATHOLOGY expounds the Nature of Diſeaſes, in which Reſpect it is ſometimes called *Noſologia*. Diſeaſes are ſaid to be *Idiopathic*, from a proper Affection of the Part; or *Sympathetic*, when they are produced from another Part affected. And they are called *Hereditary*, when derived from our Parents, or *Connate*, when we are born with them. If they ſoon terminate, they are ſaid to be *Acute*, but *Chronical*, if of long Continuance.

The various States, or Stages of a Diſeaſe are thus diſtinguiſhed; the Acceſs, or Coming on, is called the *Arche*; the Growth or Progreſs, *Anabaſis*; the Height of the Diſorder, *Acme*; the Declenſion or going off, *Paracine*; and laſtly, the *End* or *Removal* of it. And in Caſe the Diſtemper intermits, as *Agues*, *Fevers*, &c. the Fit is called a *Paroxiſm* of that Diſeaſe.

ÆTIOLOGY is a Part of *Pathology*, which conſiders and aſſigns the *Cauſes* of Diſeaſes; which are *internal* or *external*; *remote* or *proximate*. All theſe ariſe in general from what the Phyſicians call the *Non-Naturals*, *viz* the *Geſta*, conſiſting of the Actions of the Body, and the Affections of the Mind. The *Ingeſta*, as all Things taken into the Body. The *Retenta* and *Excreta*, or Things retain'd in, or excluded from the Body, whether *Salubrious*, *Recrementitious*, or *Morboſe*; as the *Blood*, *Saliva*, *Urine*, *Semen*, the *Bile*, *Fæces*, &c. For, according as theſe Things are, ſuch will be the *Idioſyncraſy*, or ſpecial Conſtitution of the Man, whether *humid*, *dry*, *bilious*, *ſanguine*, *phlegmatic*, *melancholic*, &c.

SEMEIOTICS, as we ſaid, treats of the *Pathognomic* Signs, or *Phænomena* of Diſeaſes, by which the Phyſician is aſſiſted in making a Judgment of the Preſence, Nature, State, and Event of the Diſeaſe. Theſe Signs are of two Sorts, *viz.* *Diagnoſtic* and *Prognoſtic*; the former include all thoſe Symptoms which indicate the Preſence, Nature, and Intenſity of the Diſorder. The *Prognoſtic* Signs are thoſe, which ſhew the probable *Event* of the Diſeaſe, and the *Fate* of the Patient. And both the *Diagnoſis* and *Prognoſis* of the Diſeaſe depend principally on three Things, *viz.* the *Pulſe*, *Reſpiration*, and *Urine*; to which may be added, the *Function* of the Part, the *Malignity* of the Diſorder, the *Violence* of the Symptoms, the *Epidemical* Diſpoſition of the Air, *Seaſon* of the Year, *Age*, *Sex*, *Manner* of Life, *&c.*

HYGIEINE is the *Prophylactic* Part of Phyſic, or that which is employ'd in *preſerving Health*, and *preventing Diſeaſes.* Hence it preſcribes Rules for the due Uſe, Application, and Regulation of the *Non-Naturals*, with Reſpect to each Man's particular Habit of Body. Thus with Regard to *Air*, it conſiders the Effects of a ſudden Change; its being *dry* and *ſerene*, *cold* or *nitrous*, *hot* and *ſulphureous*,

phureous, *moiſt* and *foggy*. As to *Food* or Diet, what may be the Effects of it, as it is frumentaceous, legumenous, or *animal*; thus alſo for *Drink*, *Exerciſe*, *Reſt*, *Sleep*, the *Paſſions*, &c. it gives the proper Rules for their Regulation.

THERAPEUTICS deliver the *Methodus Medendi*, or practical Method of curing Diſeaſes; and for each particular Diſorders, the *Materia Medica* ſupplies ſpecific Remedies; as *Cardiacs*, or *Cordials*, for enlivening the *Heart*; *Cephalics*, for Diſtempers of the Head; *Stomachics*, for Diſorders of the Stomach; *Hyſterics*, for thoſe of the Uterus. *Alexipharmics*, or *Febrifuges*, ſuch as are good in Fevers; *Carminatives*, ſuch as expel Wind; *Agglutinants*, which incraſſate the Fluids; *Aſtringents*, are all Sorts of binding Medicines; *Abſorbents*, ſuch as abſorb, and dry up ſuperfluous Humours; *Analectics*, which cheriſh the Nerves, and renew Spirits and Strength; *Emollients*, ſuch as ſoften and ſupple the Parts; *Deobſtruents*, ſuch as open Obſtructions; *Diuretics*, which promote the Diſcharge of Urine; *Diaphoretics*, which procure Sweat. *Emetics*, which cauſe Vomiting; *Cathartics* are all Sorts of Purges; *Narcotics*, or *Hypnotics*, or *Opiates*, are all ſuch Things as cauſe Sleep; *Sternutatories* are thoſe which cauſe Sneezing. *Refrigerants* mitigate Heat, and cool the Body. Beſides theſe, there are many other Claſſes of leſs Note.

PRAXIS XXV.

On CHIRURGERY.

CHIRURGERY, or *Surgery* (in ſhort) is that uſeful Branch of the *Healing Art*, which conſiſts in *Manual Operation*, with proper Inſtruments.

Such Diſorders as demand the Surgeon's Care, and make the Subject of his Art, are, 1. All Kinds of *Tumours*, or Swellings. 2. *Ulcers*, or running Sores. 3. *Fiſtula's*. 4. *Inflammations*, or ſtrumous Diſorders. 5. All Kind of *Wounds*. 6. *Gangrenes*, or Mortifications. 7. *Diſlocations*, or disjointed Limbs. 8. *Fractures*, or broken Bones.

The moſt common and conſiderable *Tumours* which infeſt the Body, are, 1. *Phlegmonic*, or inflammatory, as the *Ophthalmia*, in the Eye; the *Angina*, or Quinſey, in the Throat; *Pleuriſy*, in the Side; *Peripneumony*, in the Lungs; *Bubo*, in the Groin, *&c.* 2. *Oedematous*, or watery Humours; contained in a Cyſtis, or Bag; as the *Atheroma*, *Steatoma*, *Meliceris*, *&c.* 3. *Scirrhous Tumours*, conſiſting of a hard Part or *Induration*, called a *Scirrhus*, *Scirrhoma*, or *Scirrhoſis*. 4. *Aqueous Tumours*, *Hydroceles*, and Dropſies of all Kinds. 5. *Strumous Swellings*, or *Scrophulas*, as the *King's-Evil*, and ſuch like Diſeaſes.

ULCERS are of various Kinds alſo; and diſtinguiſhed by different Names, as the *Herpes exedens*, *Phagædena*, *Nome*, *Carcinoma*, or Cancer, *Lupus*, *Noli-me-Tangere*, *Achor*, *Ozœna*, and many others; all which proceed from diſtempered Humours, or a *Cacochymia* eroding the Parts; or from Wounds, which in Time degenerate to Ulcers.

Fistulas are but inveterate Ulcers with callous Lips, and penetrating with long, ſinuous Cavities quite to the Bone; as the *Fiſtula Lachrymalis*, *Fiſtula in Ano*, &c. And as to *Inflammations*, and *ſtrumous* Diſorders, as their Seat is in the Glands, ſo by corroding them they produce *ſcrophulous Indurations* of many Sorts, which can't be particularly enumerated.

Wounds happen many Ways, viz. *Punctures*, by ſharp pointed Inſtruments, *Inciſions*, or Cuts, *Contuſions*, or Bruiſes, by any violent Force; and alſo all *Sprains*, or *Strains*, occaſioning a violent and painful Tenſion of the Parts, come under this Claſs.

A **Gangrene** is, in its firſt State, uſually call'd a Mortification; but when the Part is quite dead, or diſcolour'd and cold, it is then call'd a *Sphacelation*, or *Sphacelus*.

Dislocations, which the Surgeons ſometimes call *Luxations*, are the *Disjointing of Bones*, and this may happen to moſt of the Articulations in the bony Syſtem.

Fractures are the laſt Claſs of Diſeaſes which demand the Chirurgic Art; theſe are diſtinguiſhed into two Sorts, viz. *Simple Fractures*, which happen *without a Wound*; and *Compound Ones*, when they are attended with Wounds in the Fleſh of the affected Part.

The *Intentions*, and Manner of Cure in Surgery are various, as 1. By *Derivation*, or drawing the Humours off the Part towards others on the ſame Side. 2. *Revolution*, or drawing them off towards the oppoſite Part. 3. *Diſcuſſion*, or diſſipating the peccant Matter into the Maſs of Blood. 4. *Suppuration*, or *Maturation*, or bringing the Matter of the Tumour to Pus laudabile, or fit for Diſcharge. 5. *Digeſtion*, the promoting ſuch a Diſcharge by Medicines.

dicines. 6. *Mundification*, a cleanſing the Part by *Detergent* Medicines, fitting it for 7. *Incarnation*, which is Healing up of the Wound with new Fleſh. 8. *Cicatrization*, which is the inducing a new Skin over the Part, to leave as ſmall a *Cicatrix*, or *Scar*, as poſſible.

Theſe Intentions all conſiſt in Application of Medicines; but others require Manual Operations, as, 1. *Amputation*, or cutting off a Limb. 2. *Arteriotomy*, or bleeding an *Artery*. 3. *Phlebotomy*, or cutting a *Vein*. 4. *Bronchotomy*, making an Inciſion in the Wind-pipe. 5. *Caſtration*, or cutting out of the *Teſticles*. 6. *Cauterizing*, or burning away the Part either with an *actual*, *or potential Cautery*. 7. *Cupping*, a raiſing the Cuticle for *Scarification*. 8. *Cyſtotomy*, an Opening of the Bladder to extract the Stone. 9. *Fonticulation*, a making *Iſſues*, *Seatons*, &c. 10. *Lithotomy*, a Cutting for the Stone. 11. *Tapping*, a perforating the *Abdomen* in the Dropſy. 12. *Trepanning*, Opening the Skull in circular Perforations. 13. *Reduction* of diſlocated Bones, with proper Ligatures, Bandages, *&c.*

The *Surgeon* has likewiſe his particular Claſſes of Medicines; as, *Incarnatives*, which heal up with Fleſh; *Anodynes*, which aſſuage Pain; *Detergents*, which cleanſe the Wound; *Deſiccatives*, which dry them up; *Cauſtics*, which burn to an *Eſchar*; *Epulotics*, which cicatrize Wounds; *Lithrontriptics*, which break away the Stone in the Bladder; *Narcotics*, which ſtun the Pain; *Palliatives*, uſed to palliate incurable Wounds; *Phagedænics*, which eat away fungous, or proud Fleſh; *Styptics*, which ſtop Hæmorrhages, or profuſe Bleeding; with many others, as *Balſamics*, *Aperients*, *Digeſtives*, *Repellents*, *Reſolvents*, *Suppuratives*, *Ripeners*, *Sclerotics*, *Veſicatories*, &c. whoſe Intentions of Cure are indicated by their Names.

In the Surgery we view his terrible Apparatus of Inſtruments; the Saws, Knives, Sciſſars, *Catheter*, *Cauterics*, *Cycliſcus*, *Dentagra*, *Forceps*, *Lancets*, *Probe*, *Trepan*, *Perizomas*, *Scala*, *Scarificatory*, *Syringes*, &c. too commonly known.

PRAXIS XXVI.

On POLITY, *and* JURISPRUDENCE.

POLITY is the Art of conducting the Affairs of a *Public Society*, or *Community*, ſo as to procure, and preſerve the Intereſt and Happineſs of the *Whole*, and each *Individual*, in the higheſt Degree poſſible.

A SOCIETY is diſtinguiſhed into three Sorts, *viz.* A *Family*, a *City*, and a *Republic*, or *Nation*. And as theſe all conſiſt of Perſons in a different Relation to each other, ſo various and different Forms of Government are found neceſſary for each, which go under the following Denominations.

OECONOMICS reſpect the Order and Government of a FAMILY, as it conſiſts of various Branches in a proper Subordination; as, 1. *Parents*, *Father* and *Mother*. 2. *Children*, Sons and Daughters. 3. *Servants* and *Domeſtics*, that are *Aliens* to the Family. The *paternal Care* of the Parents; the *filial Duties* of the Children, and the *Servitude* of the Reſt, are the Subject of this *oeconomical* Government, which was formerly called *Patriarchal*, becauſe the *Father*, or *Ruler of the Family*, was ſtiled *Patriarch*.

POLITY is (according to the Etymology of the Word) the *Government of a City*, which Power is veſted in the principal Perſons, called *Magiſtrates*, conſiſting in moſt *Cities* and *incorporated Towns*, of a *Mayor*, *Aldermen*, and *Common-Council-Men*; ſome Towns, inſtead of a *Mayor*, have a *Portreve*, *Bailiff*, or a *Conſtable*, for their Chief *Magiſtrate*. But the Word *Polity*, or *Policy*, now is uſed to denote in general any Sort of Government in any *State*; and the Act is called *Politics*; and thoſe well ſkill'd in it, *Politicians*.

The Forms of Government reſpecting the People are many; for Inſtance, it is called, 1. THEOCRACY, when they receive the Laws and Rules of Government immediately from *God* himſelf; as that of the *Jewiſh* State under *Moſes*. 2. MONARCHY, when there is *one Supreme Head* of the State, who is call'd *Emperor*, or *King*; and ſuch a Nation is called an Empire, or Kingdom. 3. ARISTOCRACY, when the *Supreme and Legiſlative* Power is veſted in a few of the higheſt Rank, who govern jointly. 4. DEMOCRACY, when the Adminiſtration is in the Hands of the *Common People*.

All *Government* conſiſts in the Adminiſtration of Juſtice, according as it is preſcribed by the Laws of *Nature*, by the *written Laws of the Land*, or by *ancient Uſage*, or *Cuſtom*.

The LAW of NATURE is what we, in ſhort, call *Natural Rectitude*, or *Right*; and is the Original Rule of Juſtice, whether *Commutative* or *Diſtributive*. By this, the *Life* and *Property* of every Perſon is made ſacred, and the immediate Care of every Ruler; and indeed, from hence ariſes

The LAW of NATIONS; this conſiſts of Public *Acts* and *Statutes*, which provide for the Public Utility, and *Neceſſity* of the People, conſidered as a Body corporate, and ordain and decree whatever relates to *Obedience* and *Subjection*, *Dominion* and *Government*, *War* and *Peace*, Contracts, *Diviſion* of Lands, Foundation of *Societies*, and the Conſtitution of *Cities*, *Towns*, and *Villages*.

The CIVIL LAW is that which is peculiar to any Country or People; and adminiſters that Juſtice which ariſes from their particular Situation, and ſpecial Relations and Circumſtances. When this reſpects a City, or *Borough-Town*, it is called their *Municipal Law*. The Profeſſors of this Sort of Law are called *Civilians*.

The CIVIL LAW of the *Romans*, and which have ever ſince been of great Uſe to all the Nations of the World, are contained in four Volumes, *viz*. 1. The DIGEST, or *Pandects*, containing a Collection of all that was material in the old Law-Books, to the Time of *Maximinus*. 2. The CODE, in twelve Books, contains an Abridgement of the Anſwers and Deciſions of twenty-ſix Emperors, and their Councils, from *Adrian* to the Time of *Juſtinian*. 3. The INSTITUTES, which are a Compendium of the Digeſt, by Order of *Juſtinian*, for the Uſe of the young *Civilian Students*. 4. The AUTHENTICS, being a Body of *new Conſtitutions*, ſet out by the Authority of the ſame Emperor *Juſtinian*, after the *Code*. Beſides theſe, there was, 5. The *Theodoſian* CODE, publiſhed for the better Underſtanding of the *Juſtinian* Code. And, 6. The Book of FUNDS, containing the Laws of *Tenures* and *Fees* between *Lords* and *Vaſſals*.

The *Laws* by which *England* is governed are as follow, 1. CIVIL LAW, beforementioned. 2. COMMON LAW, containing a Summary of all the *Laws*, *Rights*, and *Privileges* of the People of *England*, in what is called the *Magna Charta*, or *great Charter of Engliſh Rights*. 3. STATUTE LAW, conſiſting of *Statutes*, *Acts*, and *Ordinances* of King and Parliament. 4. CANON LA[illegible] ſiſting of the *Canons* of *General Councils*, [illegible]e of the [illegible] *tional* and *provincial Synods*; with the [illegible]t is called [illegible] *Popes*, the *Judgment* of *ancient Fathers*, &c. uſed in *Eccleſiaſtical Affairs*. 5. MARTIAL LAW, uſed in all *Military* and *Maritime Affairs*. 6. FOREST LAW, which relates to the Regulation of *Foreſts*, and the *Chace*. 7. To theſe may be added the LAW of CUSTOM, which is remarkable in ſome Parts of *England*.

The COURTS of JUDICATURE for the Adminiſtration of *Juſtice* and *Right*, are, 1. The *High Court* of PARLIAMENT, conſiſting of KING, *Lords*, and *Commons*. 2. The KING'S-BENCH, in which all the *Pleas* of the *Crown*, or what concerns the *Life*, *Peace*, and *Property*, of the *Subject*, is here tranſacted. 3. The *Court of* CHANCERY, deſigned to mitigate the *Rigour* of *Common Law*, and to ſet Things upon the Footing of *Right*; and is therefore called the *Court of Equity*. 4. The *Court of* COMMON PLEAS, in which are debated the *uſual and common Pleas*, or Cauſes between *Subject and Subject*, according to the *ſtricteſt Rules of Law*. 5. The *Court* of EXCHEQUER, in which are tried all Cauſes relative to the *Revenue* and *Treaſury* of the King. 6. The Court of ADMIRALTY, which takes Cognizance of all Affairs *Civil* and *Military* on the Seas. Theſe are the *great Tribunals* of the Realm; to which might be added many other inferior Courts; and indeed, to all of them we might premiſe the *moſt auguſt Aſſembly*, called the PRIVY COUNCIL, for adviſing and counſelling the King in all weighty Matters of State.

The GREAT OFFICERS of the CROWN or STATE, are in Order of *Precedency*, as follow, *viz.* The *Lord High Steward* of *England*; the *Lord High Chancellor*; the *Lord High Treaſurer*; th[illegible] *Preſident* of the *Privy-Council*; the *Lord* [illegible]; the *Lord Great Chamberlain* of *England*; [illegible]*rd High Conſtable* of *England*; the *Earl Marſhal* o[illegible]*gland*; the *Lord High Admiral* of *England*.

England. But the Offices of *High Steward*, and *High Conſtable* are not ſtanding, but made *pro Tempore*; as at *Coronations*, *Arraignment of Peers*, &c.

The NOBILITY of *England* conſiſt in the following Orders or Degrees, *viz*. The KING; the PRINCES of the Blood; a DUKE; ſtiled, *Moſt High*, *Puiſſant*, and *noble Prince*. A MARQUIS; ſtiled, *Moſt Noble* and *Puiſſant Prince*. An EARL; his Title is, *Moſt Noble* and *Puiſſant Lord*. A VISCOUNT; his Title, *Moſt Noble*, *Potent*, and *Honourable*. A BARON; ſtiled, *Moſt Noble*, and *Right Honourable*. The *Lower Degrees* of *Nobility*, called the Commons of *England*; are, a *Baronet*, a *Knight*, *Eſquire*, and *Gentleman*. But though the Title of GENTLEMAN be the loweſt in the *honorary Liſt*, it is the Higheſt of all in *real Dignity* and *Merit*.

PRAXIS XXVII.

Of HERALDRY.

HERALDRY is the Art of *Blazoning a Coat of Arms* in proper *Colours* and *Metals*, and is of two Parts, *Blazoning* and *Marſhalling*. *Blazon* is the Explication of *Coat-Armour* in ſuch ſignificant Terms of *Colours*, *Figures*, *Poſtures*, &c. as may indicate the *Virtues* and *Merits* of the *firſt Bearers*. And *Marſhalling* is the Diſpoſition of ſeveral *Coats*, (originally belonging to divers Families) within one *Shield*, or *Eſcutcheon*, with all the *Armorial Enſigns* thereto belonging.

The ESCUTCHEON is the whole Frame of the Coat of Arms, of which the interior Part is called the *Field*, which is charged with all thoſe Figures and Characters that are vulgarly called the *Arms*;

and are taken from all Parts of the Creation, as *Angels*, *Men*, *Beaſt*, *Fowls*, *Fiſhes*, *Inſects*, *Plants*, *Celeſtial Bodies*, &c.

The Points, or Parts of an Eſcutcheon, are Nine, *viz.* Three on the Upper Part, placed horizontally, called the *Middle*, *Dexter*, and *Siniſter Chief*. Three in the Middle of the Shield, called the *Collar*, *Feſs*, and *Nombril Points*; and three at the Bottom, called the *Dexter*, *Middle*, and *Siniſter Baſe Points*.

TINCTURES in Heraldry are the *Armorial Colours*, with which the Enſigns, or Charges are painted. Theſe are of three Sorts, viz. *Metals*, *Colours*, and *Furs*; theſe for common Gentlemen, are Yellow, *Or*; White, *Argent*; Black, *Sable*; Red, *Gules*; Blue, *Azure*; Green, *Vert*; Purple, *Purpure*; Orange, *Tenne*; and Murry, *Sanguine*.

But for *Noblemen*, theſe Tinctures are called *precious Stones*, viz. *Topaz*, *Pearl*, *Diamond*, *Ruby*, *Sapphire*, *Emerald*, *Amythiſt*, *Jacinth*, *Sardonyx*. And for *crowned Heads*, they are blazoned under the Characters of the *Planets*; as, *Sol*, *Luna*, *Saturn*, *Jupiter*, *Venus*, *Mercury*, *Dragon's-head*, *Dragon's-tail*; all which denote the Colours above reſpectively. The two laſt Tinctures are counted *Stainant*, or *Stains*, and are uſed with *Abatements*, for a Mark of Diſgrace in the Bearer.

The CHARGES (called *Ordinaries*) placed on the Field in *Court-Armour*, are many, but the principal and moſt honourable are the following, *viz.* the *Croſs*, the *Chief*, the *Pale*, the *Bend*, the *Feſs*, the *Ineſcutcheon*, the *Chevron*, the *Saltier*, the *Bar*. Beſides which, there are Ten of leſs Note, *viz.* the *Gyron*, *Orle*, *Pile*, *Quarter-Dexter*, *Quarter-Siniſter*, *Canton-Dexter*, *Canton-Siniſter*, *Flanch*, *Flaſque*, and *Voider*. Theſe all have a Kind of *Hieroglyphic* Intention, and were originally intended to denote the *Abilities*, *Authority*, *Atchievements*, and Merits of the Bearer; though they are now regarded as little more than Symbols, or Enſigns of Rank and Dignity.

The *Lines* which bound theſe Charges have divers remarkable Forms, which are eſteemed as additional Notes of Diſtinction; and are named with the Charge in Blazoning; as, he bears *Azure*, a *Chief invected*, a *Pale ingrail'd*, a *Feſs indented*, &c.

The Sons of a Family are denoted by particular Charges; thus, the firſt, or eldeſt Son, bears a *Label* with three Points; the ſecond Son, a *Creſcent*; the third, a *Mullet*; the fourth, a *Martlet*; the fifth, an *Annulet*; the ſixth, a *Fleur-de-lis*. Then, the eldeſt Son of the ſecond Family bears a *Creſcent* with a *Label* on it; the ſecond Son, a *Creſcent* with a *Creſcent*; the third, a *Creſcent* with a *Mullet*, and ſo on; by which the Branches, or Houſes of each reſpective Family are diſtinguiſhed.

But there are Bearings of Armour, called *Abatements*, which are Badges of *Diſgrace*, implying ſome ungentleman-like, or diſhonourable Action, Quality, or Stain, in the Bearer. Of theſe the *Armoriſts* have nine, *viz.* A *Square Turf* in the Middle of the Field; an *Ineſcutcheon reverſed*; a *Point parted Dexter*; a *Point in Point*; a *Point Champaine*; a *plain Point*; a *Gore*; a *Guſſet*; and laſtly, the *whole Coat reverſed*, which is the worſt of all.

MARSHALLING is the ſecond Part of *Heraldry*, which conſiſts in an orderly ranging and diſpoſing of Things, *within and without* the Eſcutcheon.

Within the Eſcutcheon, Coats of different Families are marſhalled on Account of *Deſcent*, *Alliance*, *Marriage*, *Adoption*, Gifts of the *Sovereign*, &c. which is alſo called, *Quartering Coats of Arms.*

The exterior Ornaments of an *Atchievment*, are, 1. The *Helmet*, or Head-Piece, in Armour on the Top,

Top. 2. The *Mantle*, or Military Habit uſed in ancient Time, with its *Curlings*, and jagged Scantlings. 3. The *Creſt*, or *Cognizance*, this is placed on the higheſt Part of the Helmet; and is a *Crown*, *Wreath*, *Chapeau*, &c. 4. *Supporters*, or *Cotiſes*, in the Arms of Noblemen only. 5. The *Eſcrol*, or *Compartment*, on which the *Supporters* ſtand; and, 6. The *Motto*, or *Device*. When a Perſon dies, and his Arms are fixed on the Front of the Houſe, it is then called a *Hatchment*, which for a Woman, is always in Form of a *Lozenge*.

The *College* of *Heralds* conſiſt of a HEAD, who is the *Earl Marſhal of England*, four KINGS *of Arms*, *Garter*, *Clarencieux*, *Norroy*, and *Bath*. Eight HERALDS; *Richmond*, *Lancaſter*, *Cheſter*, *Windſor*, *Somerſet*, *York*, *Hanover*, *Brunſwick*; beſides one extraordinary, *Mowbray*. Four PURSUIVANTS, or MARSHALS; *Rouge-croſs*, *Rouge-dragon*, *Portcullis*, and *Blue Mantle*. Beſides theſe, there are two extraordinary, viz. *Blanch-lion*, and *Rouge-roſe*. As *Garter* is principal *King of Arms* in *England*, ſo *Lion* is in *Scotland*, and *Ulſter* in *Ireland*.

FINIS.